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Solicitors for the said Minnie Elizabeth Clarke and Clarence Goullee Syrett.

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The Actors' Association very much regret that the name of Mr. Jack Fields was wrongly included in the list of managers concerning whom members are advised to write to Headquarters before accepting engagements. This was entirely due to an error on the part of a clerk, and we desire to at once express our sincere regret and apology to Mr. Jack Fields, and to state that we are quite satisfied that he has always conducted his business on honourable lines and fulfilled his obligations to all artists engaged with him.

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May 15, 29, June 12, 26, on.
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Aug. 7.
ONCE NIGHTLY.
Sept. 11, Oct. 16, 23, Nov. 20, 27, Dec. 11, Jan. 15, 22, Feb. 12, 19, on.

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June 12, 19, 26, Aug. 14.
ONCE NIGHTLY.
Sept. 4, 18, 25, Oct. 9, 16, 30, Nov. 13, Jan. 8, 29, Feb. 5, 19, on.

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WANTED, Biggest Attractions Touring, May 1, 22, onwards, various.
ANDREW MELVILLE, Grand Theatre, Brighton.

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Under management Misses Viola and Ellen Compton Vacant dates, June 26, July 3, July 10, and August 21.
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Musical Comedy and Dramatic Season.

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From August, onwards.

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Particulars,
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June 5, 12.
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G.T., SOUTHAMPTON, June 5 (?).
G.T., SWANSEA, May 29.
P.T., WESTCLIFF, May 1, 29 (?).
L.T., NEWPORT, June 19.
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Twice nightly,
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Aug. 24 (musical),
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Supported by a specially selected company of English and American Artists.
The Lyceum Theatre Production.
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the original Circus Revue,
"THE CIRCUS QUEEN."

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H. VAL KIMM, Hippo., Gloucester.

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and West End Repertory.
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WANTED,
May 8
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"A LITTLE BIT OF FLUFF."
"A LITTLE BIT OF FLUFF."

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"A WEEK END."
"A WEEK END."

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KATHARINE MORRIS
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"LOVE AMONG THE PAINT POTS."
"LOVE AMONG THE PAINT POTS."
G. E. Jenningz' Successful Comedy from the Aldwych Theatre.
By arrangement with Reandean.
Strong Cast.
All the Original Scenery and Dresses.

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"AMBROSE APPLEJOHN'S ADVENTURE."
By Walter Hackett.
The Outstanding Success of the Present Season.

WANTED,
The following dates are Vacant for Autumn, 1922:—Aug. 14 and 28, Sept. 25.

"LORD RICHARD IN THE PANTRY."
By Sydney Blow and Douglas Hoare.
From the Criterion Theatre, London, where it ran for nearly 600 performances.
The following dates are Vacant in the various Companies:
April 24 and May 1, Aug. 10 (3), 14, 21 and 28, Sept. 4, Oct. 2, 9 and 30, Nov. 6,

All communications to
Thos. C. DAGNALL,
Criterion Theatre, W.

Under the Direction of Nelson King.
FRANK FORBES-ROBERTSON
in
A Repertoire of Selected Plays, including
"THE CALL OF THE ROAD."
WANTED, No. 1 Theatres Only.
Autumn, 1922, and Spring, 1923.
NELSON KING, T.R., Bath. Next, O.H., Blackpool.

"DADDALUMS."
Including Edward Irwin.
WANTED, First-class Theatres, May, on, with exceptions
"A WHITE MAN."
By Edwin Milton Royal.
Wanted, Theatres, with large holding capacity,
May 1, 8, on with exceptions.
Alexandra Duma's Masterpiece,
"MONTE CRISTO."
Wanted, May 1, 8, 15, June 5, onwards.
"WHEN LONDON SLEEPS."
By Charles Darrell.
Wanted, May 1, 8, 22, onwards.
"MARRIAGE BELLS."
By Andrew Emm.
Wanted, May 22, June 5, onwards.
ANDREW MELVILLE, Lyceum T., W.C.2.

WANTED, May 1, 8, and 29, for CHARLES WINDERMERE and his company, in the great laughing success, "OH! ALEXANDER."

This, Pier Theatre, Eastbourne.
Next, Palace Pier, Brighton.
(Both 3rd return visits.)

WANTED, Dates for "THE BURGLAR AND THE GIRL." All coms., ALFRED W. BEALE, this, Victoria Palace, London, S.W. Next, 2, Ashchurch-terrace, London, W.12.

"MY OWN GIRL."

Enormous success of the original Musical Comedy Revue by Charles Baldwin.

The Star Company includes the celebrated comedians, Bobbie Burns and Harold Baker.

WANTED, May 1 and 8, to follow Opera House, Bridlington.

This week, Coliseum, Whitby.

WANTED, good Theatres for "THE ROTTERS."
Once or twice nightly.
Arthur Gibbons as "Cuggington,"
Edith Finlay as "Mrs. Cuggston,"
Ivy Carlton as "Estelle."
Vacant May 22, June 8 (3 nights), June 12, July 3, August 21, and on.
Apply, ARTHUR GIBBONS, Gaiety Theatre, Hastings.

WANTED, Monday next, through transferring, also May 1 and 8, on, with excepts., for the greatest of all Mormon attractions,
"A MORMON'S BRIDE."
"A MORMON'S BRIDE."
"A MORMON'S BRIDE."
"A MORMON'S BRIDE."
The only authentic play dealing with the Mormon activities in 1922. An absorbing homely story taken from the Mormon doctrine and covenants. Special night stunts for packing your theatre. Refer to Grand, Gravesend, re the production and business. The author issues a £200 challenge and gives a short lecture on the Mormons, who they are, and whence they come.
Wire, All printing ready.
W. E. WELSH, Empire Theatre, Taunton.

WANTED, First-class Theatres.

THE H. B. PHILLIPS OPERA CO. (Late N. Section, Carl Rosa Opera Co.), May 8, 22 (?) (Midland), and a few Autumn.
A full company of unsurpassed excellence.
Sole Booking Managers,
THE FREDK. MOUILLOT OFFICES,
7 and 8, Leicester-place, W.C.2.

"A SPANISH ROMANCE,"
Mus. Com.
WANTED, May 1 and 8, precede Plymouth.
Also May 22, 29, &c.
A first-class show guaranteed.
C. STEPHENSON,
O.H., Kidderminster (return).
Next, Pal., Watford (return).

NOTE. — For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 5.

ARTISTS WANTED.

WANTED, Lady Vocalist, must be of good appearance, height about 5ft. 4in., for Douglas; 14 weeks, starting Whit Monday. State lowest to CARNELL, 27, Warwick-avenue, London, W.9. Fare paid one way.

WANTED, young lady Vocalist, good voice, age 16 to 18, to join 2 Gents. in Musical Act. Write, CARMER, 170, Adelaide-rd., South Hampstead, London, N.W.3.

ARTISTS WANTED.

E. HILL-MITCHELSON'S CO.
WANTED, first-class Artists to augment Stock Company, with exceptions; open Middlesbro', July; must have first-class refs. and modern wardrobe. E. HILL-MITCHELSON, Opera House, Leicester.

WANTED, Cinema Artists, all lines, for important British productions; photos essential. SIDNEY JAY'S AGENCY, 181, Wardour-street, W.1. 'Phone, Regent 4329.

WANTED, Cinema Artists, Chorus Ladies, and Dancers; photos essential. Letters only, MANAGER, 197, Castelnau, Barnes, S.W.13.

IDA LILLE.
WANTED, All-round Dancers, Spring Productions. Also Smart, Intelligent Pupils. Pantos., Troupes, Solo. Call, 79, New Oxford-street, W.C.1.

ARTISTS' WANTS.

WANTED, Engt. by Soprano (24) seaside concert party; extensive and high-class repertoire; used to orchestra. Box 96, "The Era."

MUSIC HALL ARTISTS WANTED.

WANTED, Variety Artists,
Grand Theatre, Leek.
May 1, onwards.
All particulars to ALLAN MILTON, 6, The Quadrant, Buxton.

MUSIC HALL ARTISTS' WANTS.

WANTED Known, SIRLEX, Illusionist, Monday and on, Engagements anywhere; thoroughly up-to-date act. A man with a personality. Wire, The Palace, Gorseinon, Glam.

WANTED Known,
CELLSUS,
THE WHITE WIZARD.
The Illusionist that is DIFFERENT.
Yes, his whole offering is refreshing.
This week, top of the bill, The Olympia, Glasgow (4th visit).
Next week, Dumfries (4th visit).
Date sheet on application,
or a good Agent will arrange it for you.

WANTED, next, and March 1, between Derby and Ipswich, The Royal Illusionist,
CHRIS. CHARLTON.
CHRIS. CHARLTON.
Three Scenes. Seven People.
Novelty and Comedy.
Wire, Hippodrome, Derby.

WANTED, Monday next, to precede Beverley, THE ZILLAH FOUR, refined Vocal and Musical Act. Also May 8.
Wire,
ZILLAH,
Tower, Morecambe.

WANTED Known, EDWARDS TRIO, May 1, 8, 15 (between London and Scotland).
17, Trinity Church-gate, Wakefield.

WANTED, April 24, May 1, by ATLAS-VULCANA GIRLS. This week, Hip., Cannock.

CIRCUS ARTISTS WANTED.

GINNETT'S CIRCUS, LTD.
Tenting Season, starting May 8, 1922.

WANTED Riders, with own horses, Acrobats, Animal Acts, Arab Troupes, Trapeze Artists, any novelties, that can perform in a ring. Artists known to me please write or call, 10.30 and 5 p.m. Full particulars first letter, rock bottom terms, no offers. Artists please mark letters "Artists."

GINNETT'S CIRCUS, LTD.
Summer Stock Season, from June 19, for twelve weeks.

Wanted, Circus Artists, all lines, for seaside season. Those that can change their Acts and used to stock preferred. Must play in spectacles if required.

Silence a polite negative.

All communications must be addressed to CLAUDE GINNETT, Managing Director, 11, Denman-street, London, W.1.

WANTED, Lady and Gentlemen Riders, with own Horses, also Artists, all lines, and a good Advance Agent. State lowest terms and full particulars in first letter. Apply to H. DIXON, 17, Ellenheim-gardens, Brixton Hill, London, S.W.

WANTED, Two smart Clowns to perform during the Sports on July 12 next at Dorchester; good prices paid for exceptionally good men. Direct applications, giving particulars of performance and fee required invited by SERGT. S. V. BAIGENT Secretary, Dorset Constabulary Athletic Club, Dorchester, Dorset.

WANTED, through illness, for Tenting Circus, useful Ground Acts; comfortable shop and wagon found to the right people.

Lolo and May send address to
AGENT,
C/o 61, Gerard-st.,
Toxteth, Liverpool.

CIRCUS ARTISTS' WANTS.

WANTED Known, ROLLO, on the High Rope. A Real Sensational Act. Assisted by MISS REGA, Novelty Dancer. At liberty Monday. This, City Hall, Manchester.

MUSICIANS WANTED.

WANTED, Musical Director (Violin) to play lead Revue Weeks, &c.; must be used to Variety. Send references, terms, to JACKSONS, Hippodrome, Rochdale.

WANTED, Leaders, with Libraries; Second Violins, 'Cellists, Pianists, and Double Basses, for May to October session. Liner Orchestras. Interviews only. ALFRED RIESS NATIONAL ENTERTAINMENT ASSOCIATION, 18, Charing Cross-road, W.C.2.

GINNETT'S CIRCUS, LTD.
(Tenting Season.)
WANTED, Leader to supply complete Brass Band. Wanted, all brass instruments and Drummers to communicate at once to
CLAUDE GINNETT, Managing Director, 11, Denman-street, London, W.1.
Mark letters "Musicians."

WANTED, Leader and Pianist, 30 miles from London; must be good; lowest terms for 6 days; open about fortnight. Box 144, "The Era."

WANTED, First-class Leader, to open on Monday next, April 24; permanency to suitable person; must be A.M.U. Apply, stating salary required, to MANAGER, Hippodrome, Exeter.

WANTED, to open immediately, Leader, 'Cellist, and Cornet; must be used to variety and high-class music; twice nightly; permanency. State lowest terms, &c., to MUSICAL DIRECTOR, King's Theatre, Sunderland.

WANTED, good Violinist-Leader for Theatre business; once nightly. Terms, age and refs. to BINGLEY, 1, Cavendish-st., Grimsby.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,

WOODFIELD-ROAD, PADDINGTON, W.
(Three minutes from Westbourne Park Station).
'Phone: 5902 Hampstead.
Licensed by the London County Council.

Lessee and Manager,
WILFRED E. BOYCOTT.

WANTED Known,
MAUD RISELEY, A.R.A.M., Musical Director, Broadway Gardens Cinema, Waltham Green, S.W., conducts Orchestral Classes daily for all instruments at Westbourne Park Studios (address above).
Instruction given in standard works. Tavan arrangements, &c.
Music lent for home study.
ACTUAL EXPERIENCE IN CINEMA ORCHESTRA PROVIDED.
Violin and Piano Lessons given.
Appointments found.
This Agency and all classes are under the personal direction of Wilfred E. Boycott, six years sole manager for Fritz Kreisler, 3 years ditto for Harold Bauer. Touring Manager for Vert's Agency, Corn-street, touring with Madame Albani (farewell tour), Pablo Casals, Jacques Thebaud, &c., &c.
Summer and Seaside Orchestras now being arranged. All Artists apply
Managers can hear and engage any number or single Artists at above Studios.
Members of the Orchestral Classes already booked under contract for the summer.
Interview and audition any morning except Saturdays.
Complete Orchestras, Trios, and Deputies provided at shortest notice.
Artists wishing for good Deputies for summer season apply immediately.
All instruments provided.

All Applications for Classes, Orchestras Trios, Registration (for engagements) to
W. E. BOYCOTT.

WANTED Known. Trio Arrangements Prelude (Rachmaninoff) and Melodi d'Amour (Engelmann). Post free, 7½d. each. Become our clients and save your money. HOWARD & CO., 19, Percy-street, W.1.

WANTED, Violiniste, experienced, for Hotel Trio for Summer Season; commence Whitsun. Box 136, "The Era."

WANTED, Violinist for Cinema, North London district. IMPERIAL THEATRE, West Green-rd., N.15.

WANTED, Bombardon for Lord John Sanger; £4 and bonus. Thursday, Bridgend; Friday, Maesteg, S. Wales. CONDUCTOR.

WANTED, Saxophone Player for Vessel, E flat, alto or C tenor, flat pitch instrument. Audition required. Particulars on application to C. W. & F. N. BLACK, 14, Castle-street, Liverpool.

WANTED, experienced Lady 'Cellist, Hotel Eng., Isle of Man, June 3, four months; also 'Celliste to join ladies for practice. AUSTIN, 68, Frobisher-road, N.8.

WANTED, April 24, for week at Cirencester, near Cheltenham, a good 'Cellist for Amateur Operatic Society; 6 nights and matinée. Terms, inclusive, to HORACE TEAGUE, Mus. Dir., Opera House, Cheltenham.

WANTED, first-class 'Cellist, pictures 6 hours daily, no Sundays; competent in Tavan, Meulon, Alder arrangement; permanency for the right performer State age, terms, refs. to
MUSICAL DIRECTOR,
Scala, Elm-grove, Portsmouth.

WANTED, 'Celliet, open 24th; Pianist, open May 1, for Cinema Trio; M.U. terms. Refs., MORRIS, Empire, Scunthorpe, Lincs.

HIPPODROME, SOUTHEND.
WANTED, 'Cello, to open Monday next; A.M.U. terms, £3 9s. Apply, with references, CHAS. H. MEEK.

WANTED, at once, Flautiste, Clarionettiste, and Cornettiste (ladies only). Apply (with instruments) to-day (Thursday) at 5.45, ELECTRIC THEATRE, Upper Norwood.

WANTED, for every Sunday evening, Organist, able to read 'cello parts. Apply, MUS. DIR., Globe Electric Theatre, Old Kent-rd., S.E.

WANTED, Pianist for touring Musical Act (lady or gent.); good stage appearance. State full particulars and salary to M. C. BROOKS, 66, Acre-lane, Brixton, S.W.

WANTED, brilliant Orch.-Pianist, 2 mats., 6 evenings, £5; also Organist (Harm.), 6 evenings, £4. Only experienced first-class men apply. State age, &c., to M. D., 110, Brailsford-rd., Fallowfield, Manchester.

WANTED, Relief Pianist, must have had good experience, to commence Sunday, April 23. Call, after 7.30 p.m., ELECTRIC PALACE, 87, High-st., Notting Hill Gate, W.

WANTED, for a new Musical Act, a Lady Harpist; those who play piano preferred. Full particulars, with photo. and previous experience, to Box 106, "The Era."

WANTED, Harpist, for Pitching and Engagements. Terms, shares. Reader preferred. Good business. Box 130, "The Era."

SERGEANT DRUMMER.
WANTED, by a Territorial Battalion in the West Riding of Yorkshire, a competent Sergeant Drummer; must have held appointment in Regular Unit, and be able to produce good reports; pensioner preferred. Employment will be found to make pension up to a fair wage. Apply, Box 145, "The Era."

WANTED, Orchestral Players, also Harmoniumist and Saxophonist, Summer Season, Whit. to end of September; Dance, Sunday Concerts; East Coast; 5 hours daily. Photo., terms, partics., to MUS. DIR., 36, Catherine-street, Liverpool.

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, Cinemas, &c.; moderate terms Apply, "Elmwood," Atkins-road, Clapham-park, S.W. 12. 'Phone, Streatham 950.

WANTED Known, music on hire for cinemas. W. S. CUDDEFORD, 48, Kelmscott-road, Clapham Junction, S.W.

WANTED, Songs and Pianoforte Music for Publication. NEVIN MUSIC PUB. CO., 72, New Oxford-street, W.C.

WANTED Known, THE MOVIES LENDING LIBRARY, cinemas, cafés. Mons. and Thursday, 10.30 to 1 o'clock, or appointment. 164, Queen's-road, Bayswater, over Peepshow.

WANTED, good Songs and Dance Music for publication. KINGSWAY MUSIC CO., 10, Denmark-st., W.C.2.

WANTED Known, to Cinema Pianists. Get a copy of the popular rollicking march, "The Golden Dawn," price 2s.; pub. by OLIVER, 37, Mortimer-st., W.1.

MUSICIANS WANTED.

MUSIC ON HIRE.

WANTED Known, THE LONDON MUSIC LENDING LIBRARY.
ALGERNON CLARKE, Proprietor.
Supported by Leading Cinemas. Music selected to suit all films. Catalogue 20,000 pieces. Specimen parcel, orchestra, 3s.; piano solo, 2s. 6d., post free.
SARTORI STRINGS.
THE SARTORI INVISIBLE MUTE.
THE LONDON MUSIC COVERS.
Large Piano copy size 1s. per dozen.
Small Piano copy size 9d. per dozen.
And postage.
28, Lonsdale-road, Barnes, S.W.
'Phone: Hammersmith 1566.

WANTED Known, Music on Hire. The finest music obtainable is constantly being added to our library. We are right up-to-date; you can be; and our charges are *not* above others. Our library is open to inspection, by appointment, and includes works by all the old and present-day masters. CINEMA MUSIC LIBRARY, 25, Seaford-rd., West Ealing, London, W.13.

WANTED Known, CINEMA MUSIC LENDING LIBRARY CO., one of the finest repertoires in the country; weekly parcels a speciality; Orchestra from 3s. Piano Solo 2s. 6d., carriage paid one way. 27, Edwards-street, Stockton-on-Tees.

WANTED Known, NORTH LONDON MUSIC LENDING LIBRARY (up-to-date), cinema, café, &c. Lowest terms, M. W., 13, Ellington-street, Barnsbury.

WANTED Known, Up-to-date Music on Hire, cinema and café. R. S., 6, Cumberland-mansions, West End-lane, Hampstead.

WANTED Known. The Finest and Cheapest Music Lending Library. HOWARD & CO., 19, Percy-street, W.1.

MUSICIANS' WANTS.

W. LIGERTWOOD-MAIN,
MUSICAL DIRECTOR AND PIANIST.
AT LIBERTY.
16 years' experience.
Late M. D., "Quaker Girl," "Arcadians," "Our Miss Gibbs," "Country Girl," &c.
"I'll make the band play!"

WANTED, Engagement. Musical Director, Cinema or Dance Pianist; experienced all lines; terms very moderate. W. L. MAIN, 371, Kennington-road, London, S.E.

WANTED, by Musical Director (violin); at present conducting; young; library; audition given. M. D., 60, Linden-avenue, Willesden, N.W.10.

WANTED, Engt., Pianist-'Cellist and Violin Soloist (M. D.); 8 years present Engt. Large library. Can supply orch. of eight. BLACKETT, 6, Dunn-street, Greenock.

WANTED, Engagement as Mus. Dir., Leader in Cinema, by good experienced Violinist; splendid library. Box 155, "The Era."

WANTED, by Pianist-Conductor, Engagement. Can double Violin, Viola. Any business. Now vacant through show closing. Highest refs. 22, Tothill-road, Plymouth.

WANTED, expd. Conductor-Pianist, composer, arranger, seeks Resident Engt. R. ALLEN, 110, Caerleon-road, Newport, Mon.

WANTED, by smart, reliable Conductor-Violinist, Re-engt. (through closing); any business; extensive library; highest references; dis. April 24. WILFRED BALL, Mus. Dir., Theatre Royal, Darlington.

WANTED, Resident Position by first-class Pianist-Conductor; South preferred; Theatre, Variety, Kinema, Hotel, Café; library; could provide orchestra. CONDUCTOR, Garden Cottage, Prospect-place, Hastings.

WANTED, Engagement by Pianist-Conductor, combine Violin and Organ; also Lady Violinist, good soloist and Leader, used to any bus.;; desire change. Wire or write, H. J., 14, Gainsborough-sq., Victoria Park, E.9.

WANTED, Permanent Engt., Violin, Repet., experienced, reliable; good refs.; disengaged 24th. Terms, &c., to H. FOREMAN, M.U., Hippodrome, Hamilton, N.B.

WANTED, Engt., Repet.-Violinist, seeks Re-engagement in Cinema; fully experienced. VIOLINIST, 187, Park-rd., Bearwood, Birmingham.

WANTED, Engagement (London only) by experienced Leader-Violinist. Extensive library. 267, Norwood-rd., Herne Hill, S.E.24.

WANTED, Engagement as Violin-Leader; open Monday next. NICHOLLS, Pavilion, Winter Gardens, Blackpool.

WANTED, Engt. by first-class Leader-Violinist, with extensive library, for Cinema; moderate terms. 30, Woodstock-avenue, Golders Green, N.W. Telephone: Finchley 1782.

WANTED KNOWN, THOROUGHLY EXPERIENCED VIOLINISTE-LEADER AND 'CELLISTE, AT LIBERTY FOR SHORT ENGAGEMENT OR DEPUTISING; HOTEL, CAFE, OR CINEMA; EXCELLENT LIBRARY; TRIO IF DESIRED. BOX 135, "THE ERA."

WANTED, Engt., Leader or Repet., exp. Varieties; good refs.; M.U. BROOKE, c/o Mr. A. Lumb, Birkdale, Victoria-rd., Elland, Yorks.

WANTED, Engagement as Violin-Leader in Trio or Quartette, Cinema or Café; good library. LEADER, 14, Stayton-road, Sutton, Surrey.

WANTED, by good strong Viola Player (lady), Short Summer Engt. at Seaside or Spa; good experience in orchestral, classical, string quartette, and theatre work; very fine-toned instrument; could also dep. First Violin. VIOLA, Box 111, "The Era."

WANTED Known, experienced Lady Violiniste disengaged after 22nd inst.; cinema work preferred; 8 years in last engagement, 2½ in present one. B., 2, Poyle Hill, Newbury.

WANTED, Engt. by Lady Violinist; lowest terms £2 2s., and travelling exes. M. MACKIE, Chedworth, Glos.

WANTED, Engt. by experienced Violiniste, Cinema, Café, Dances; highest references. Press notices. VIOLINISTE, 3, Clive-road, Belvedere, Kent.

WANTED, by Violiniste and 'Cellist (lady and gent.), Engt., together or singly; both fully experienced Cinema, &c.; terms moderate. HUGHES, 'Cellist, 34, Drummond-st., Euston, London.

WANTED, good Engagement by young lady Violinist; 8 years in profession; orchestral experience; soloist; first-class references; conversant Tavan, Alder, &c.

Box 156, "The Era."

WANTED, Engt., good Second Violin; thoroughly exp. theatre or variety business; good refs. VIOLINIST, 6, Woodland-villas, Rensburg-street, Hull.

WANTED Known, Violinist, disengaged; experienced pictures, or pictures and variety; can open 24th inst.; references; own library if required; go anywhere. Box 112, "The Era."

WANTED, Engt. by Violinist; can combine banjo; London only; gent. VINCENT, 9, Oswin-street, S.E.

MUSICIANS' WANTS.

WANTED, by VIOLINIST (can double VIOLA), Engagement, any business. VIOLINIST, c/o THE LONDON MUSIC LENDING LIBRARY, 28, Lonsdale-rd., Barnes, S.W. Telephone: Hammersmith 1566.

WANTED, by experienced VIOLINIST, Engagement, café, hotel, or cinema; Bristol or Bath preferred; good references. A. S., Woodville, 11, Ellenborough-crescent, Weston-super-Mare.

WANTED, by Violinist and Pianist (gents., abstainers), Per. Engt.; South E. Coast; open end of April; matinées or evenings only (not both); been playing together over two years; own library; terms 55s. each per week. All offers to ROSSE, c/o Mrs. Fermor, High House, Harwich, Essex.

WANTED, Engt. by experienced Violinist; evenings preferred. Apply, VIOLINIST, c/o Simpson, 94, Cottenham-road, Upper Holloway.

WANTED Known, Violipist, exp., reliable; late of Brussels, Paris, New York, leading Orch., wishes Engt., London or Suburbs; any business; Rep. or Leader; can supply Trio or more; good library. VIOLINIST, 40, Burghley-road, Kentish Town, N.W.5.

WANTED, by good known London Violinist, Seaside Engagement; at present playing in leading West End hotel. Box 132, "The Era."

WANTED, Permanent or Summer Engagement, Violinist and Pianiste (married); library for trio ('cello); references; offers considered. VIOLINIST, 38, Craven Hill-gardens, W.2.

WANTED, Engt. by Violinist and Pianist-Vocalist (contralto), gent. and lady; experienced; Seaside or Country, Hotel, Café, Dances; young, refined appearance; refs.; library; augment if required. GODFREY, 198, South Ealing-rd., W.5.

WANTED, Engagement by Violinist, exp., Rep. or 1st; Seaside or Abroad; any bus.; young, good tone, appearance; refs. GORDON, 70a, Murray-rd., Ealing, W.5.

WANTED, Engagement by Violinist; good tone; able to double Piano; experienced. Box 148, "The Era."

WANTED, Engagement by French Horn; thoroughly experienced any business. F. MARTIN, Horn, Municipal Orchestra, Pavilion, Torquay.

WANTED, Engt. by Solo Cornet, excel. ref.; reliable; exper. in any bus.; can open at once. "CORNET," c/o Mrs. Whitehouse, 14, Rawson-st., Harrogate.

WANTED, Engagement by good, reliable Cornet; thoroughly exp. any business. F. WATSON, 11, Borthwick-rd., West Hendon, N.W.9.

WANTED, by Clarinet, Engagement; experienced; disengaged; M.U. ALFRED BENZING, 30, New-road East, Portsmouth.

WANTED Known, good, reliable E-flat Clarinet, open for Summer Season; good references. CLAY, 35, Roseview-road, Penzance.

WANTED, Engagement by thoroughly experienced Clarinettist. 30, Yerbury-rd., Holloway, London, N.

WANTED, Engagement, Clarinet (high or low pitch); thoroughly experienced. F. MATTHEWS, Derby-street, Hull.

WANTED, Engagement by good Clarinet, sharp or flat pitch, any business. CLARINET, 12, Fransfield-grove, Upper Sydenham.

WANTED Known, first-class Clarinet, at liberty, Season or Permanent; thoroughly experienced any business; excellent refs. A. WOOD, 6, Violet-st., Huddersfield.

WANTED, Engagement by Clarinet, thoroughly experienced any business. LITTLER, 131, Burlington-st., Ashton-under-Lyne.

WANTED Known, Solo Clarinet, disengaged, any business. GORDON, 54 Milward-road, Hastings. (Please state terms.)

WANTED, Engagement by Clarinettist, high or low pitch. C. WOODWARD, 24, London-street, Brighton.

WANTED, Engagement, good Clarinet, or E flat; combine First Violin; at liberty. CHIVERS, Oriental Parade, Woking.

WANTED, by Lady Bass, Café, Cinema or Hotel; experienced all lines. VIOLET BURDEE, 168, Valley-rd., Streatham, S.W.16.

WANTED, Engt. by Double Bass, 15 years' experience in all lines, Seaside engagement, or would deputise. Offers invited, BASSO, Theatre Royal, Bury St. Edmunds.

WANTED, Engt., either as Bass Violin or Viola, open at once, any bus.; good ref. T. DEAN, 26, Regent-st., Eccles, Manchester.

WANTED Known, first-class String Bass at liberty; also First-class Cornet at liberty; fully experienced any business (gents.), orchestra or military band, season or permanency. Wire or write for either or both. 10, Morna-road, Camberwell, London, S.E.5.

WANTED, by Double Bass, 15 years, Seaside or Deputising; lib. May 1. Offers invited. BASSO, Royal, Bury St. Edmunds.

WANTED, Engagement, by Trombone (combined Euph. and Bombardon). Experienced any business. 153, Lillie-road, Fulham.

WANTED, Engagement, Trombonist, last two years first-class cinema; mil. staff band exp. TROMBONIST, 87, Howe-street, Gateshead.

WANTED, Engt. by Trombone; thor. exp. and reliable; first-class orch.; London only; tour or summer engt.; at lib. now. SMITH, 5, Cobden-street, Greenbank, Blackburn.

WANTED, by Trombone, experienced all lines, Engagement, temporary or permanent; good refs. SIMPSON, 101, Stamford-rd., East Ham.

WANTED, by Trombonist. Re-engt. with Military Band for Season; would play bass trombone parts if required. TROMBONIST, 90, Upper Clapton-rd., London, E.5.

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WE, T. McINERNY and H. KING REAVIS, trading as "PANDEAN, LTD." intend to apply to the London County Council for a licence to carry on an Employment Agency for artists and musicians at Prince's-chambers, Coventry-street, W.1, such agency (or training school) to be known as Pandean, Ltd.

All objections, and the grounds therefor, must be submitted in writing to the Clerk of the Council, The County Hall, Spring Gardens, S.W.1, within 14 days from the date of publication of this advertisement.

VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION.

WEEKLY REPORT.

Cost of maintenance of Benevolent Institution, about £56. Number of old artists residing there, 41 (ladies 12, men 29).

Amount of weekly pensions, £54 2s.; number of pensioners, 88.

Amount of grants, loans, fares, &c., £5 17s.

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BIRTHS, MARRIAGES, & DEATHS.

DEATH.

D'AUBAN.—At 61, Lanark-villas, Maida Vale, John D'Auban, aged 80. Funeral at Brompton Cemetery, on Friday, 21st, at 11.30. Friends please accept this the only intimation.

NOTICE TO ARTISTS, &c.

Casino Theatre of Pictures and Variety, Aberdeen.

17*th APRIL*, 1922.

On and after the above date ALL contracts for the above HALL must be confirmed by me.

O. L. KILGOUR, Proprietor.

P.S.—All Artists holding contracts kindly communicate at once.—O.L.K.

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ACTORS' ASSOCIATION MATTERS.

Secretary's Notes.

"A.A. Shop."

Will members please note a special general meeting will be called at 7 p.m. on Sunday, April 30, at St. Martin's Theatre, when Mr. S. G. Hobson, of the Manchester Building Guild, will speak on this subject.

A further meeting will also be held on Sunday, May 14, at 7 p.m., at a theatre to be announced later. Mr. Patrick Hastings, K.C., will be the speaker on this occasion.

George Thorne.

The secretary is most anxious to get into touch with Mr. George Thorne, and would be very grateful if any member could furnish him with the present whereabouts of this gentleman.

Propaganda Meetings.

The next propaganda meeting will be held in the rooms of the Association at 3 p.m. on Tuesday, April 25. All artists should make a special effort to attend these meetings, which are most interesting.

SAVOY SINGERS.

The Savoy Singers, assisted by Miss Dorothy Anderson, gave a concert, under the direction of Mr. Bertram Williams, at St. Peter's Hall, Hertford-street, De Beauvoir-square, N., on the 1st ult., and attracted a numerous audience The several part-songs were well rendered, and amongst the vocalists who specially distinguished themselves were Mr. Walter Burrell, baritone, who made a hit with "My Dream Garden" (Rodney Burke), Mr. Laurence Talbot, tenor, and Mr. Herbert W. Soar. Miss Dorothy Anderson sang in her usual charming style "Echoes" (Pelissier), "Slumber, Dear Maid" (Handel), and as an encore "Ma Curly-headed Baby," also joining Mr. Bertram Williams and Mr. Laurence Talbot in duets. Mr. Talbot and Mr. Jethro Jarvis did well in an amusing sketch, "The Kybosh."

"THE IDEAL THIEF," At St. Leonard's-on-Sea.

One of this week's attractions at St. Leonard's-on-Sea is Maree Parry's four act romance, entitled "An Ideal Thief," which is being presented at the Palace Pier by a company of local artists The play was well produced, and attracted large audiences on Easter Monday The title-rôle is played by Ethaline Parry, a charming young Hastings lady. The part of her lover was excellently portrayed by Mr. George Elliot. Mr. Jack Stone, who will be remembered by residents of Harrow and Wembley as an amateur of great repute, played the part of father. Mr. Godfrey Garin, a Frenchman, acted with great skill and precision as the real villain of the piece. The play is produced by the authoress, ably assisted by Mr. Jack Stone, who is also the stage-manager.

Bor and Psikins' orchestra (formerly of Bexhill) plays daily on the Pier at 3.15 (Mondays and Tuesdays excepted).

Pump Room, Bath.

During the spring season, one of the most popular times of the year for a visit to Bath, a varied round of entertainment is provided at the Pump Room. This year a special effort is being made to provide a series of entertainments, including concerts and dances, masques and lectures, which shall be more than ever enjoyable.

Mystic Clayton.

Making his first appearance in this country recently at the Willesden Hippodrome, Mystic Clayton, the Psychico Spiritualist, in a modern demonstration of psychology and crystal gazing—not mind reading—proved a great attraction at this house, and his extraordinary entertainment should be in much demand on this side. Mystic Clayton has recently toured the Keith Circuit in America.

VARIETY PARS.

Coo Coo and Laura.

Coo Coo and Laura, the talking parrots, amazed and greatly amused audiences at the Empire, Islington, last week.

Parish and Peru.

That versatile pair, Parish and Peru, who scored such a big hit in London and Paris recently, are now back in New York, and are at present head-lining on the Shubert circuit. Frank reports they had a wonderful trip home, and were, of course, in demand for the usual concerts on board, to the evident delight of the passengers.

Syd. Lyn.

At the Willesden this week a new act, presented by Syd. Lyn and his lady conductor, is being seen for the first time in town. It has met with considerable success recently on the Macnaghten tour.

Barton and Ashley.

At the Hippo., Willesden, last week, Barton and Ashley concluded a long season in town, and after playing this week at Oldham will shortly sail for a three months' trip to the States, when John will take the opportunity of securing some new material for presentation here in the autumn.

Rex Romaine and Prue Temple.

Last week, at the Alhambra, Bradford, Rex Romaine presented, with great success, his well-known act, "A Vaudeville Cocktail," with a new partner, Prue Temple At the end of next month Rex will be seen in town with this show at the Empress, Brixton.

For South Africa.

The following artists sailed from Southampton on Friday, the 7th inst., per R.M.S. "Arundel Castle," to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.:—J. B. Taylor's "Dream Stars," Hunter and Bob, Tom E. Finglass.

Billy Smith's Return.

That popular little drummer and entertainer, Billy Smith, wishes to thank, through our columns, all the friends who have called to see him at his new offices at Gloucester Mansions, Shaftesbury Avenue. He is glad to know that after two years' absence on the Continent he has not been forgotten and is always pleased to see both old and new friends.

The Terriers.

At the meeting on Sunday last Will B. Willby officiated as W.T.; Charles Kasrac as V.T.; W. Welsh, G.C.; W. Norman, W.I.; Fred Hughes, W.D.; Jack Cottrell, Y.B.; and Arthur Were, secretary.

The election of officers will be held on Sunday for the month of May.

Ernest Sefton.

Following his recent appearance in town at the Hippodrome, when he was playing George Robey's part in the recent pantomime, Ernest Sefton is now playing the principal part in "Rockets" on the Moss tour, which is this week at the Olympia, Liverpool.

"Afgar."

Mr. P. C. Townsend presents "Afgar" at the Playhouse Theatre, Cardiff, on Monday, April 24, and during the week, and thereafter continues the London Pavilion revue's first tour at Putney, Shoreditch, Poplar, and Croydon. The company includes Madeleine Spicer, who plays the part of Zaydee; Hilda Cross; Herbert Harland as Don Juan, jun., Kevan Bernard, and Nat Lewis as Afgar.

Chick Farr.

Last week Chick Farr was the chief attraction at the Alhambra, Bradford, and for his present entertainment was able to have the assistance of Jack Mayo. Chick makes his reappearance in town at the Victoria Palace next month, whilst the latter has been engaged as principal comedian for a new production, "The Pick of the Bunch," opening next month

LEADING PROVINCIAL CENTRES.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. E. Greaves; Mus. D., Mr. H. Rushworth.—"A Royal Divorce" is the holiday attraction. It is notable for the appearance of Miss Edith Cole, who plays her old part of Josephine with polished artistry, while Mr. G. Raymond Wallace makes a striking Napoleon. The performance had atmosphere, thanks to a very capable company—Mr. W. W. Kelly's.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. W. Bradbury; Mus. D., Mr. H. Rushworth.—"The Lilac Domino" returns, and made capital holiday fare, with the London cast giving a very sound interpretation, in which the singing was highly creditable. Miss Clara Butterworth as Georgine was charming, and sang with distinction; Mr. Jamieson Dodds as the Hon. Andre was likewise most pleasing, both as a vocalist and in his study of the part; Miss Moya Chance, Miss Kathleen D'Arcy, Mr. Tom Waters, Mr. Dallas Anderson, Mr. Darrell Richards, Mr. Arthur Riscoe, and Mr. Geo. Curzon also played admirably in a very enjoyable performance of this excellent musical play.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace; Mus. D., Mr. Geo. Redding. — Messrs. Arthur Bradford and Charles Regan present the new musical comedy revue, "How Do You Do?"

GRAND.—P., Moss' Empires, Ltd.; M., Mr. H. J. Crane; A. M., Mr. A. Waltham Smith; Mus. D., Mr. Gilbert Smith.—Albert Whelan, the piquant anecdotist and engaging comedy songster, makes a welcome appearance; the Three Lesters keep merry, and introduce a jolly song show; while Mlle. Terpsichore dances with grace and also in sensational style to the delight of all. Serious vocalism is presented by Marie Ambrose in dramatic form; and also in the programme are the Four Mackwells, in a comedy gymnastic turn; Barker and Tarling, in an amusing act; and The Buchanans, in another jovial scena.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. Batchelor; Mus. D., Mr. J. Clegg.—Robb Wilton's confidential manner, driving home his points with a gentle force which gradually overcomes one, is always pleasing. He was delightful on this occasion. Stanelli and Douglas in "fiddle fanatics" make music and fun join hands; the Japanese tenor, Fujiwara, continues to exact interest; Renee and Godfrey dance with much smartness, and certainly attractively also. Then there are Laveen and Cross, in their comedy games; Scott Sanders, the character comedian; and Stone Brothers, the aerial perfoormers.

EDINBURGH.

LYCEUM.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. P. L. Howat; Mus. D., Mr. E. J. Rogers.—The second week of the engagement of the Carl Rosa Opera Company opened on Monday with a splendid performance of "Tannhauser." The title part was acted with distinction by Mr. John Perry, whose fine voice was heard to great advantage in the music of the character. Mr. Frederick Clendon was an imposing figure as the Landgrave, and he sang with admirable effect, while Mr. Kingsley added to the favourable opinion of his vocal and dramatic ability by his impersonation of Wolfram. Miss Eva Turner made a charming Elisabeth, and sang with delightful expression, and the Venus of Miss Eva Colton and the Shepherd of Miss Gladys Parker were two notable vocal efforts.

THEATRE ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; R. M., Mr. Fred Fulton; Mus. D., Mr. John P. Ross.—Mr. Fred Ray's Company presents an amusing revue, entitled "Kick Off!" at this house. Included in the cast are Mr. Ray himself, who is an excellent comedian; Miss Florence Thurston, a vivacious actress; Miss Ethel Tyson, Miss May Shill, Mr. John Cullen, Mr. George Collins, Mr. Alfred Tilbury; Mr. Ernest Ludlow, a clever actor; and Ray's Football Girls.

KING'S THEATRE.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruikshank; Mus. D., Mr. A. Douglas Willcox.—Mr. J. F. Nettlefold's Company is appearing here in the comedy, "Thank You, Phillips!" The title-rôle, in the hands of Mr. George Barrett, is a clever piece of acting, and admirable support is given by Mr. Alfred T. Parker, Mr. Guy Vivian, Mr. Arthur P. Bell, Miss Agnes Imlay, Miss Brenda Harvey, Miss Marie O'Mara and Miss Betty Aubrey.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. A. B. Fountaine; Mus. D., Mr. Felix Burns.—The entertaining revue, "Bran Pie," is drawing crowded houses here this week. The Two Bobs, hosts in themselves, are untiring in their efforts to amuse, and they meet with their customary success. Mlle. Odette, a graceful actress, and skilful player of the violin, is another potent attraction in the cast; and Rebla, by his clever conjuring and capital acting, helps greatly in the action of the piece, which is further strengthened by a number of other able artists.

GLASGOW.

THEATRE ROYAL.—M.Ds., Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Harry F. Ashton.—Glasgow's oldest and best-known amateur operatic combination, The Orpheus Club, are this week in possession here, and are giving Gilbert and Sullivan's operas. "The Pirates of Penzance," and "Trial by Jury," with all the aplomb of old stagers.

KING'S.—M.Ds., Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Hugh Macfarlane.—"Sally" is paying her first visit here, and Messrs. George Grossmith and J. A. E. Malone's company were accorded an enthusiastic reception on Easter Monday. Miss Margaret Campbell is an ideal Sally, Mr. Hal Gordon is good as the pushful Otis Hooper, Miss Ursula Hughes is well placed as Rosaline, and the comic part of Constantine is given with quaint humour by Mr. Norman Griffin. All the other parts are in capable hands, and the Butterfly Ballet is wonderfully pretty.

COLISEUM.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. L. Lewis; Mus. D., Mr. Chas. Fox.—An excellent variety programme is billed here for the week. Principal among the turns are Power and Bendon, the popular burlesque comedians; Lily Morris, the favourite comedienne, in her latest successes; and Dora Lindsay, in her pleasing character studies. Other notables include Alfredo, the vagabond violinist; Robinson and Macken, in "The Old Cobbler"; Fields and Dorem, comedy artists and dancers; and the Flying Banvards, in an artistic comedy gymnastic act.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. Henry L. Bell; M. D., Mr. Henry Farmer.—A good holiday programme includes that gifted trio, the Versatile Three; Marie Dainton, the musical comedy star and mimic; Dorothy Darlington, a gifted violinist; Marriott Edgar, assisted by Horace Percival, in a topical burlesque, "Learning a Trade"; Howard Rogers, in a smart turn; the Mecan Brothers, a combination with new ideas; and Zenaro, a daring hand equilibrist.

ALHAMBRA, LTD.—M.Ds., Sir Alfred Butt and Mr. R. N. Gillespie; G. M., Mr. E. W. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—A specially fine programme includes the original Chocolate-coloured Coon, G. H. Elliott, still a great favourite; Sophie Tucker, the favourite American comedienne, catchy songs; Eddie Vogt and company present a humorous travesty, entitled, "A Dress Rehearsal," which takes well. These turns are supported by a good company of variety artists.

PAVILION.—M., Mr. J. Kirkpatrick; Mus. D., Mr. Ian Morgan.—Florrie Forde is the bright particular star of the week, and is capitally supported by Stewart Morton, in his coon studies, assisted by Maisie Wood; Winter and Bunny, in their entertaining "Studies in Contrast"; Permane Brothers, in "The Nightingale's Courtship"; Malvina, a clever violinist; and Olivette, the speciality dancer.

METROPOLE, LTD.—M. D., Mr. Arthur Jefferson; R. M., Mr. John Walker.—This week the special edition revue, a fantasy in five scenes, is proving a very enjoyable production. The comic business of the various comedians, the vocal items, and the dancing make a bright performance. Kitty Major and Tom Major occupy the leading rôles with great success, and the other members of the cast are also valuable assets.

LEEDS.

GRAND.—P., The Theatre and Opera House Co. (Leeds), Ltd.; R. M., Mr. Wynn Miller; Mus. D., Mr. R. W. Watt.—Presented by Mr. Thos. G. Dagnall, "Ambrose Applejohn's Adventure" pays its first visit here. The company is most capable. Mr. Farren Soutar plays the title-rôle, with Miss Dorothy Lane as Poppy Faire.

ROYAL.—M. D., Mr. Francis Laidler; R. M., Mr. Jos. Hindle; Mus. D., Mr. Thomas Coomer.—A capital Easter attraction is a personal visit of Mr. Bransby Williams in "David Copperfield," in which he appears in a dual rôle as Mr. Micawber and Daniel Peggotty with great success.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Jos. Nelson; Mus. D., Mr. Sam Ambler.—Charles Withers and company, in a capital sketch, "For Pity's Sake," score well, and are strongly supported by Lucille Benstead; Chris Richards, comedian; Guilly and Jenny; Manuel Vega; Garadini; and Bert Terrell.

HIPPODROME.—P., The Variety Theatres Controlling Co.; R. M., Mr. Bertram J. Brown; Mus. D., Mr. Herbert W. Lister.—Jennie Benson, in "Slices of Life," heads an excellent bill, which includes Syd Walker, comedian; Harvard, Holt and Kendrick, in a cycling novelty, "The Big Game"; Halma, juggler; Billy and Burke, in a speciality on wheels; Joseph Lee, a local tenor; and the Marvellous Cardinals' Company, in an original eccentricity, "The Girls' School."

QUEEN'S.—M. D., Mr. R. Woodthorp Stead; R. M., Mr. G. W. Ashton.—The holiday attraction here is "Zig-Zag, 1922," presented by Mr. Joe Morrison. Stan Paskin and Maisie Terries are included in a strong company.

VARIETIES.—M. D., Mr. R. Woodthorp Stead; R. M., Mr. Sam Jones.—The principal turns in a good variety bill here are The Three Tykes, in rag, mirth, and melody; and Jack Byrne, comedian.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Jullien H. Wilson.—A second visit of "The Golden Moth," under the control of Thomas F. Dawe and Austin Hurgon, is being paid here. Mr. George Gregory again presents the humorous Dipper Tigg, and keeps his audience in a very pleasant mood, being worthily supported by Miss Mabelle George, as Rose, Miss May Carpenter, who acts and sings the part of Aline in delightful manner; Mr. Dennis Hoey, a spirited Pierre Caravan, and Mr. Martin Iredale (Captain D'Artois). The speciality dancing of Jeanette and Scott afford great pleasure. An enthusiastic Bank Holiday audience on Monday evening gave the musical play a most flattering reception.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert King; Mus. D., Mr. Sam Hague.—This is the last week of the month's successful season put in by the O'Mara Opera Company, the works announced being "The Bohemian Girl," "Madam Butterfly," "Faust," "Lily of Killarney," "Lohengrin," and "Pagliacci," and the third act of "Trovatore."

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; M. D., Mr. A. S. Pigott; A. M., Miss Carpenter.—Here we are having a revival of Lawrence Irving's powerful play, "Typhoon," which on Monday was creditably given by the repertory company. Mr. Halliwell Hobbs was an outstanding Takeramo, rendering the part in a restrained, natural manner, which entitled him to much praise; Mr. James Whale carefull handled the rôle of Professor Dupont, Mr. Stanley Drewitt provided some delightful comedy as the drunken Renard Beinsky, speaking his lines with dramatic effect; Miss Gladys Spencer introduced into the character of Helene plenty of spirit; Miss Viola Lyel neatly presented Therese; and Mr. James Harcourt aroused interest and amusement as the examining judge at the trial. The play was produced in excellent manner by Mr. Stanley Drewitt, who made the most of his stage limitations.

EMPIRE.—P., Moss' Empires, Ltd.; L. & M., Mr. George Manners; Mus. D., Mr. Dan Godfrey, junr.—Foremost is Mr. Milton Hayes, with his "Babette" sketch, followed by Betty Barclay and George Glover, both as delightful as ever; Scotch Kelly, a merry comedian; The Gladiators; Winifred Ward, the always pleasing male impersonator; George D'Albert, comedian; and Les Pomi, Roman gladiators.

OLYMPIA.—P., Moss' Empires, Ltd.; M. & L., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—Here this week the D. W. Griffiths' film, "Way Down East," is being shown twice daily.

HIPPODROME.—M. D., Mr. Charles Gulliver; M. & L., Mr. E. W. James; Mus. D., Mr. Frank Stokes.—A new musical comedy revue, entitled "Short and Sweet," is being submitted here this week by Mr. A. D. McFarlane, and on Monday evening earned much approval from a large audience. Among the principals were Ida Crispi, whose work was very much appreciated, Uty Rowlands, Dan Young, Harry Hanson, Maggie McLean, Archibald Radford, M. O'Donnell, Bessie Wood, Jennie Roy, and Daisy Naylor.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. John Hitchins; Mus. D., Mr. Arthur Workman.—An interesting programme includes the names of Fred. Hutchins, dame comedian; Winnie Cliff and Tom Briar, in musical turn; Flora and Bijou, comedy girls; Walton Bros. and Webster, entertainers; Jaffa, comedy conjuror; Clark and Brendon, comedians; and Les Napiers, in pot-pourri act.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—The leading feature here is W. Griffiths' capital entertainment, "Musical Romance," given in three scenes, by Adrian Samoiloff, the artists including Dorothie Squire, Sydney Fenerman, Ivan Simonoff, and F. Rowland Tims. Also in the programme are Madam Newton's Eight Snowdrops, in song and dance scena; Harvard and Elise, who present the "Lady Conductor"; The Three Morrellys, gymnasts; Tom E. Dean, comedian; and W. G. Watts, coon delineator.

MANCHESTER.

PRINCE'S THEATRE. — P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; M. C., Mr. C. W. Chambers.—A popular attraction here for the holiday week is the George Edwardes' company in the picturesque musical success, "A Southern Maid," originally produced at this house. An excellent performance is given, with Miss Doreen Langton scoring emphatically in the rôle of Dolores, Miss Mabel Munro as an effective Chiquita, and Mr. Harold Thorley well placed as Francesco del Fuego; while Mr. Harold E. Pearce plays strongly as Sir Willoughby Rawdon. Mr. Joe Nightingale makes excellent use of his opportunities as Walter Wex, and Mr. Josh Dixon gets home in the part of Todo, the waiter at the café.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall.—The sensational success achieved by the D'Oyly Carte Opera Company in London had its reflection here on Monday, when the company opened a four weeks' season with a merry and brilliant performance of "The Gondoliers." A packed house gave the opera and the players an enthusiastic reception. The week's repertoire includes also "Iolanthe," "Yeomen of the Guard," "The Mikado," and "Patience," and included in the company are the well-known players, Mr. Henry A. Lytton, Mr. Leo Sheffield, Mr. Derek Oldham, Miss Bertha Lewis, Miss Winifred Lawson, Miss Elsie Griffin, and Miss Catherine Ferguson.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. A. C. Duncan; M. C., Mr. Dick Hardwick.—H. Bernhardt presents here a strong item in the Yiddisher Players, who appear successfully in "A Matter of Money"; Rich Hayes, the lazy clown, is also a potent attraction; while another prominent draw is the comedy act of Gillie Potter; other good turns being supplied by Ethel Toms, the operatic contralto; Bernhardt and Young; the Bel-Air Trio; and Keys and Kodey.

OSBORNE THEATRE. — P., Messrs. Broadhead and Son; A. M., Mr. Jas. Brearley; M. C., Mr. Robt. Peel.—J. Cummings has an attractive revue here under the title of "See You Later." It is well staged and brightly played, and a good cast includes Jack Clifford, Chas. Clare, Billie Benson, Ethel Gordon, Renee Houston, and the Eight Sunshine Girls.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden; M. C., Mr. Patsy O'Callagan.—The popular male impersonator, Edna Latonne, tops a good bill here, and Jimmy Jewel and company are appearing in their funny production, "Deliriums," while capital turns are added by Dean and Clifton, comedy couple; the Brazilian Trio, in a musical act; Mareski, the crazy fiddler; Gus Elton, dame comedian; and Leslie Barker, in coon songs and dances.

KING'S, LONGSIGHT. — P., Messrs. Broadhead and Son; A. M., Mr. Geo. Steel; M. C., Mr. Chas. H. Bayley.—Ventom Swift's successful production, "High Heels and Stockings," is having a good time here this week. The star attraction of the cast is the popular light comedian, Randolph Sutton, whose efforts are ably supported by Frank Leigh, the simple one; Grace and Ida June, in novelty dances; Jackson Moore, Nellie Lewis, Betty Yorke, the Mascot Cabaret Jazz Band, and Dorothy Hassar's Six Verona Girls.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. T. Wrathmall.—The well-known actor, Maurice Moscovitch, supported by Esty Marsh and company, is to the front here in a dramatic playlet, "The Link." Hedges Brothers and Jacobson repeat their ragtime successes; Bert Errol presents Modes and Melodies, assisted by Ray Hartley and Gordon Stewart, whilst other capital turns are those of Dorothy Lena, in original song studies; Frank E. Franks, comedian; Audrey Knight, in low comedy studies, and Frank and Somers, comedy jugglers.

NOTTINGHAM.

THEATRE ROYAL.—P., Robert Arthur Theatres, Ltd.; M. D., Mr. F. W. Wyndham; R. M., Mr. I. H. Ferguson; Mus. D., Mr. John Armstrong.—The delightful musical play "Gabrielle" attracted a crowded audience on Monday, and the strong cast had a warm reception. Miss Joan Hay made a great impression in the name part, playing with charming naiveté and vocalising melodiously. A graceful and dainty Pauline was seen in Miss Mamie Watson; Miss Hilda Dick submitted a vigorous portrayal of the scheming Denise de Verlay; and excellent support came from Miss Gwen Clifford, Miss Dana Francis, and Miss Frances Bennett. Mr. Leslie Stiles offered an artistic conception of the Prince. A diverting interpretation of Baron de Boeuff by Mr. Jimmy Godden kept the house in merry mood, and Mr. Eric Morgan successfully outlined Count Pellee.

REPERTORY THEATRE. — L., Mrs. Edward Compton; M., Misses Vida and Ellen Compton; R. M., Mr. Leonard Wright; Mus. D., Mr. H. Harrington.—"Trelawney of the Wells" is being capitally played by the Compton company. Miss Ellen Compton manifests the true spirit of the artist in her delineation of Rose Trelawney, and the Avonia Bunn of Miss Viola Compton again displays her wonderful aptitude and ability. Mr. H. Worrall-Thompson is thoroughly effective in his portrayal of Tom Wrench, and admirable representations are given by Miss Cicely Walper, Miss Nancy McBride, Mr. Frank Follows, Mr. Gerard Neville, and Mr. Harry Crocker.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Arthur H. Williams; Mus. D., Mr. Charles Wyndham.—The first visit on Monday of "Resista" drew a bumper house, whose interest and excitement was manifest at the wonderful exhibition of resistance shown by this little lady. Ernest Hastings delighted everyone by his acceptable songs and humour; G. S. Melvin's quaint drollery kept his audience amused; Herbert Cave sang with great taste and skill; and appreciative items came from Johnson Clark, W. C. Weltard, and Bush Bros.

HIPPODROME.—P., Nottingham Hippodrome, Ltd.; R. M., Mr. F. Dudman Bromwich; Mus. D., Mr. Horace Watson.—Laughter and applause follows the entertaining sketch "Short Stories" merrily presented by George Mozart and his excellent company. A clever exhibition of training is shown in "The Act Beautiful." The burlesque skit, "Impressions," proves Tom Stuart a smart comedian. Harold Walden gives some capital songs and yarns, and the bill is further enlivened by Dorane and Wood, smart dancers; The Jays, in a musical act; and Durant Bros., knockabouts.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. and T., Mr. J. E. B. Beaumont.—Mr. Henry Ainley and company are presenting the comedy "Uncle Ned."

THEATRE ROYAL.—M. D., Mr. John Hart; G. M. and T., Mr. J. E. B. Beaumont; A. M., Mr. Maurice Mahony.—Mr. Bromley Challoner, supported by a good company, present the farcical comedy "When Knights Were Bold."

EMPIRE, LTD.—M. D., Mr. R. H. Gillespie; R. M., Mr. R. Sidebotham; Asst. M., Mr. W. Collins; Mus. D., Mr. John C. Fowler.—A fine holiday programme includes Florence Smithson, the "song bird from Old Drury," in her latest successes; "Pimple," past-master of mirth, in a new burlesque, "Her Ladyship," supported by Joe Evans, Gus. W. Blake, and Maud Granby; Knuth, in a sensational speciality; Frank and Vesta, in pleasing dancing scena; Bromley Carter, entertainer, in "things as they might be"; the Nicoletos, in a clever, artistic aerial act on aeroplane, and Daly and Healy, comedians, in "Very Good Maggie."

HIPPODOME, LTD.—R. M., Mr. H. C. Savage; A. M., Mr. L. P. Wright; Mus. D., Mr. W. Bingley.—A most attractive bill is headed by Fred Karno's latest version of "Mumming Birds." A strong cast of funmakers includes Jimmy Russell as the saucy boy and Edgar Cooke as the inebriated swell. Other fine turns are given by George Lee, the new style comedian; Harry Claff, assisted by Winnie Wager, in the pleasing scena "Bluff King Hal"; the Amsterdam Kaeths, presenting delightful music in a quaint setting; Hal and Turn, comedy acrobats; May Sherrard, low comedy star, and Fran Klint, entertainer.

IN THE SUBURBS.

"LITTLE BIDDY O'FARRELL"
At the Royal, Stratford.

Musical Comedy Story, in Three Acts, by Madge Douglas, Presented for the First Time in London at the Theatre Royal, Stratford, on Monday, April 17.

Bruce Saunders .....Laurie Wright
Joe Perkins .....Harry Harrop
Michael Owen .....Ernest Vaughan
John Jenkins .....Tom D. Mills
Beatrice Corrence .....Maisie Robson
Mrs. Saunders .....Mary Brammer
Mary Smith .....Florrie Fowler
Hyacinth Muggins .....Jennie Clare
Little Biddy O'Farrell..Madge Douglas

Biddy O'Farrell, the niece of Sarah Owen, the tarmagant of a gipsy camp, is picked up on the roadside, after robbing an orchard, by Bruce Saunders, and taken on the pillion of his motor-cycle back to the encampment, where he is none too graciously received by Michael Owen, who is in love with Biddy. Whilst being chided by Sarah Owen the girl drops a kettle of boiling water on her foot, and Michael takes her to the infirmary. During convalescence she becomes a great favourite with the children, and when Mrs. Saunders, Bruce, and Beatrice Corrence, who has sought to ensnare Bruce, visit the workhouse, Bruce prevails upon his mother to invite Biddy and the children to his birthday party. Of course, he has fallen in love with Biddy; and eventually she agrees to marry him, much to the chagrin of Beatrice.

Full scope is allowed for the display of the capabilities of Mlle Valerie Florence's troupe of Little Sparklets in song scenas and dances in the encampment scene, the workhouse, and the garden at Huntingdon Hall, the residence of Bruce Saunders. Miss Madge Douglas as Biddy O'Farrell rises to great heights in her acting, and sings her songs with zest. She was particularly successful with the juvenile lead. Mr Laurie Wright, as Bruce Saunders in "Silver Star," a song which well suited both voices. Mr. Laurie Wright has a captivating presence and natural manner, and won favour throughout. Mr. Ernest Vaughan proved himself an excellent actor in the character of Michael Owen. Miss Mary Brammer did well as Mrs. Saunders, and also in the part of Sarah Owen. Mr. Harry Harrop, a capital comedian, scored as Joe Perkins, while Miss Jennie Clare, as the servant Hyacinth Muggins, was a real joy in the humorous line. Miss Maisie Robson was successful in the heavy part of Beatrice Corrence, and the other rôles were carefully sustained.

'THERE YOU ARE, THEN,"
At the Elephant.

The holiday attraction at the Elephant Theatre was this successful revue, which paid a third visit to South London. Presented by the Sydney Syndicate, the merry mélange afforded ample scope for the "star revue comedian," Teddy Morris. Miss Lily Hartley was pleasing in song and dance. Miss Doris Crawford proved an attractive soubrette, and Mr. Pat Lynch caused great merriment. The Alabama Jazz Band, in their amusing antics at the conclusion of the revue, were irresistible. The "coon" songs were attractive. With a smart chorus and pretty mounting, "There You Are, Then," was just the right show for the Elephant's holiday audience.

"JOY BELLS,"
At Watford.

All records were broken in the attendance at a Monday evening's first performance at the Palace on Bank Holiday, when the British Vaudeville Productions presented their revue, "Joy Bells," for the first time in Watford. The production, which consists of ten scenes, is on an extensive scale, and the acting and singing of the principal artists is of a high standard. It requires a clever and experienced comedian to fill the numerous characters made famous by Mr. George Robey, and the producers are fortunate in securing the services of such an able exponent of mirth as Mr. Tom Heathfield, who works tremendously hard and with great success. He appears in many droll situations, which keep the audience highly amused all the time he is on the stage. Mr. Arthur Reece, too, is well-fitted with a number of congenial parts, which allows of plenty of scope for many whimsical touches. Miss Daisy Hindle is a versatile actress with a winning manner, and renders her songs with huge success. The studio scene is extremely well worked and creates hearty amusement. Another episode which provides much merriment is the burlesque, "The Dry State" (scene in New York, 1921), where Mr. Tom Heathfield as Richard Halesworthy, the guest of the Chalmers family, is treated with "the right spirit" without either member of the family knowing they have such a thing in their possession. Two scenes which also call for special mention on account of the lavish and gorgeous way in which they are mounted are, "A Winter Fantasy," which has recently been redecorated, and "The Birdcage." In the former Miss Edna Myra appears as the principal Spirit of the Snow and gives a most entrancing dance. Miss Daisy Hindle and "Joy Belles," attired in charming spring costumes, close the episode with a delightful song, entitled "Spring-time." In the "Birdcage" scene Miss Edna Myra is again the chief danseuse, and causes general delight with her charming and graceful movements as the Queen Bird, supported by a bird ballet and tropical birds, Miss Maie O'Kell adding further enchantment with her pleasing rendering of "O, You Wonderful Bird."

WINDSOR THEATRE ROYAL.

The holiday attraction here is the musical play, "Carmello," presented by Mr. Charles Elderton. On Easter Monday evening the production was greatly appreciated by a large audience of local theatregoers and holiday visitors. Miss Eva Godfrey as Peggy Tremain and Miss Lillian Edwards as Marita, are both extremely good, and their musical numbers are well received. Miss Mona Isle's portrayal of Mollie is charming, and her delightful singing elicits much applause. Mr. Lewis Austin gives an excellent impersonation of Carmello, his fine acting contributing greatly to the success of the play. Messrs. Leo Edwards (Phipps), W. H. Hayward (Major Tremain), and Barry Fenton (Silvani) also do well in their respective rôles. Mr. Jack O'Shea (the well-known musical comedy comedian) as Jeremiah Wapshot, caused frequent laughter; and excellent support is given by Mr. Bert Styles as Bobbie Waddington.

ACADEMY OF DRAMATIC ART.

Annual Public Performance.

Everyone associated with the Royal Academy of Dramatic Art has good cause to feel proud of the performance given by the students at the Globe Theatre (lent by Miss Marie Löhr and Mr. Anthony Prinsep) on Tuesday afternoon, the 11th inst. The object of holding this annual matinée in a larger theatre than the Academy Theatre, was to enable the public, as well as the many professional friends of the Academy to see the work of the students.

The general excellence of the acting was remarkable. Many of the individual performances, indeed, would have been considered good, even on the West-End stage, and in the five plays, or parts of plays, that were given, there was scarcely a performance that was in any way "amateurish."

The programme opened with two fairly long scenes from "Hamlet," part of the second scene of the second act, and the play scene. The best performance here was given by Mr. Arthur Goullet as Polonius—really a most excellent piece of work. Mr. Godfrey Gutteridge, in the title-rôle, had the most difficult task of the whole afternoon, and he acquitted himself very creditably. The Player King of Miss Jean D'Arcy, the Ophelia of Miss Lilian Thorne, and the Rosencrantz and Guildenstern of Mr. Noel Goodwin and Mr. Geoffrey Wincott respectively, were all good. These scenes were rehearsed by Mr. Claude Rains.

In the second act of "Caroline," rehearsed by Miss Helen Haye, seven students had a chance, and two distinguished themselves. Miss Beatrix Thomson, in Miss Irene Vanbrugh's part, Caroline, proved herself the possessor of a delightful personality, and any amount of talent for comedy; and Mr. Guy Boulton, reminding one very much of Mr. Leon M. Lion, gave a finished performance as Dr. Cornish.

The children's turn came next, and for them had been chosen the prologue and first act of Mr. A. A. Milne's "Make-Believe," produced under the direction of Mr. Norman Page, with the dances arranged by Mr. Louis H. D'Egville. There was a performance of exceptional merit in each of these two scenes, that of Miss Evelyn Neilson as Rosemary in the prologue, and that of tiny Miss Jill Manley as the Princess in the first act. Miss Neilson, apparently about ten or eleven years of age, is obviously an unusually clever little actress. Little Miss Manley was all charm and fascination, and she, too, acted most amusingly. Others who did well were Miss Constance Sargent as the Woodcutter, Miss Joyce Liddle as the King, Miss Elsie Salomon as the Queen, and Mr. Noel Goodwin (the one grown-up!) as James, the butler.

Then came the most perfect work of the whole afternoon, the performance, in French, of the two-character play, "L'Occasion," by Mr. Guy Boulton (Napoleon) and Miss Fabia Drake (Josephine), and one could hardly wish to see the two parts better played.

Not far behind "L'Occasion," however, is the excellence of the several impersonations, was "A Privy Council," another production for which Mr. Claude Rains was responsible. In this Mr. Arthur Goullet was again conspicuously good, this time as Samuel Pepys. Mr. Goullet has a fine voice, a good presence, and an obvious instinct for acting. As Mistress Knipp Miss Valerie Taylor also made a success; whilst the high spirits, charm, and talent of Miss Dorothy Sherman, in the very important part of the little waiting-maid, were of the utmost value to what was throughout a delightful performance of the play.

There were various prizes and awards made on the afternoon's work. The Bancroft Gold Medal and the J. T. Grein French prize of £20 were awarded to Mr. Guy Boulton. The Academy Silver Medal went to Miss Beatrix Thomson, and the Bronze to Miss Valerie Taylor. An extra Bronze Medal was awarded to Miss Jill Manley. The Vedrenne award of one year's engagement has not yet been made. The judges for the Bancroft Gold Medal and the Academy medals were Miss Marie Löhr, Miss Hilda Trevelyan, and Mr. Dion Boucicault. Mr. J. E. Vedrenne is to assist these judges in awarding the prize of a year's engagement, and Mr. J. T. Grein and Mlle. Gachet gave the decision as to the French prize.

SHAKESPEARE AT KING GEORGE'S HALL.

Shakespeare held the stage of the King George's Hall on Wednesday of last week, when Mr. J. C. Scott's company presented the ever-popular comedy, "As You Like It." The impression gleaned generally was that all concerned had been carefully produced, for they knew their lines and spoke them with due expression. The music and dancing in the play also got its due prominence, thanks in particular to Mr. Serafini Trowbridge as that apt songster, Amiens, and to an instrumental trio, comprising Miss Elsie Dyer and Messrs. Charles J. Langman and William Pausey. Out of the long list of individual artists space only permits of the mention of a few. However, special praise is due to Miss Violet Vorley, who cut a fine figure in doublet and hose as Rosalind; Miss Helena Thomson, who made a sympathetic Celia; Mr. E. L. Noel, who was very successful as Touchstone; Mr. Malcolm Hemphrey, a dignified elder brother as Oliver; and Mr. Frank Eynstone, who made all his points, both as the melancholy Jaques and as Frederick. Mr. J. C. Scott himself made a dashing Orlando, and thereby set an excellent example to his company. The large and enthusiastic audience showed quite clearly their appreciation of these clever and conscientious Shakespeareans.

Mme. Donalda and M. Mischa-Léon on Good Friday evening provided excellent fare in their programme at a special concert in Buxton Pavilion. Encores were frequent.

"THE UNDER DOG."

Play, in Three Acts, by Walter Howard, Produced at the Theatre Royal, York, on Easter Monday, April 17.

Dick Wilding ..... Harry J. Clifford
Wang ..... H. De Lange
George Keightley ..... F. B. Woolfe
Jerry Desmond ..... Walter Howard
Timothy Sullivan .... Herbert Vyvyan
Murgatroyd ..... Albert Carlton
Langford ..... Leslie Carr
Wilson ..... George Waters
Lord Dorrington ..... Frank Mellor
Sergeant Cameron ..... Stuart Fernley
Father Ignatius ....F. Joynsen-Powell
Hon. Constance Dorrington
Maud Cressall
Miss Grey ..... Jenny Fawcett
Ladybird ..... Dorothy Secker
Clare Wilding ..... Annie Saker

Mr. Walter Howard's new play, which, by the way, is his 21st, presented for the first time on Easter Monday night, before a crowded and appreciative audience, had an excellent send-off. It is written in Mr. Howard's well-known forcible style, and is remarkable for the many incidents full of human pathos, which go so far to attract the public and ensure commercial success. There is only one scene—the estate of Running Waters in Rhodesia—and there are three acts. In the first we find Dick Wilding, the owner of the property, is expecting the return of his sister Clare, who has been on a visit to England, and incidentally we learn that he is short of cash and endeavouring to obtain a loan from George Keightley, a neighbour, who is in love with Clare. Keightley will only provide the money on condition that Jerry Desmond, a roughrider on the estate, for whom he suspects that Clare has preference, is dismissed from his service, and this Dick agrees to do. It appears that during Clare's absence Mary Sullivan, the daughter of Timothy Sullivan, a saloon-keeper, has been led astray, and returns home with her child, only to die without revealing the name of the father. Timothy, who is a whiskey-sodden wretch, brings the child to Wilding's house, asking for advice, and in order to serve his own purpose Keightley persuades him to say that his daughter on her death-bed declared that Desmond was the man concerned. Desmond is dismissed after scathing denunciation from Clare, and takes the child with him.

In the second act, eight years later, we find Dick deeper in Keightley's clutches, and as a result the estate is to be sold by auction. Amid excitement, the sale proceeds and the property is eventually bought by Desmond, who in the meantime has become a millionaire, and who, accompanied by the child, now eight years old, and whom he has named Ladybird, arrives just in time to prevent Keightley becoming the owner of the place. Desmond has discovered that Dick has raised a second mortgage on the estate fraudulently, and, remembering his own treatment, gives him the option of remaining as a paid servant for six months and doing menial work, or being arrested by the police. Dick refuses to become a servant, but his sister persuades Desmond to allow her to take the position. The third act opens a month later. Father Ignatius, a priest from a hospital in Johannesburg, brings the news that Sullivan, before his death—the result of an accident—confessed his perjury, and hands letters written by Dick to Mary, which show him to be the father of her child. Dick and Keightley having in the meantime been disposed of, the story ends happily.

Mr. Howard was excellent in every respect as Desmond, a rugged Irishman. In his capable hands Desmond became a striking personality, and an instant success was achieved.

Miss Annie Saker, in the part of Clare, had an enthusiastic welcome, and gave a most natural rendition of a popular rôle, particularly suited to her well-known capabilities. Miss Dorothy Secker, a child actress of remarkable talent, was delightful as Ladybird. Miss Maud Cressall made the most of the part of Hon. Constance Dorrington, and wore some lovely frocks. Mr. Harry J. Clifford as the vapid Dick Wilding and Mr. F. B. Woollie as Keightley had unpopular parts, to which they did the fullest justice, and Mr. H. De Lange made Wang, the Chinaman, a most amusing personality. The remaining parts were ably played by Herbert Vyvyan, Albert Carlton, Leslie Carr, George Waters, Frank Mellor, Stuart Fernley, and Jenny Fawcett.

At the conclusion, Mr. Howard thanked the audience for their very kind reception of his efforts, and promised to produce a new play in York next year.

THE NEW OLD DRURY.

Messrs. Hampton's Triumph

Those who viewed the new Old Drury will agree that the management have amply succeeded in their determination that, henceforth, Drury Lane shall be as supreme in comfort and attractiveness as it has hitherto been in historical associations. All the recognised experts in theatre decoration were invited to originate and submit schemes, and, having secured the contract, in open competition, by the merits of their colour schemes, Hampton and Sons immediately concentrated upon the work all the resources of their studios and workshops, with the result that the interior now presents to the eye a wealth of classic beauty and regal sumptuousness unsurpassed by any other theatre in the world, the colour scheme as a whole being remarkable for a richness never before equalled even by Hampton's. Throughout the entire house the carpets are of heavy pile Wilton, in a most attractive shade of petunia, taken from a rare and remarkably interesting antique Chinese rug. The other dominating colours of the scheme are pearl grey relieved with Italian pink and Wedgwood blue, in combination with bronze gilt to all the carved and modelled enrichments.

In the extremely handsome curtains and draperies, Hampton's have excelled themselves. The tableaux curtain, with its fine pelmet and all the box draperies, are of a rich Chinese yellow velvet, expressly woven for this theatre. The velvet is handsomely embroidered with a design in the Empire style, in azure blue and gold, the whole effect being a dominating feature of the general decorative scheme.

All that has been written in praise of the beauty of the house is a testimonial to the resources and artistic ability of Hampton's, who also were responsible for repainting and redecorating the whole of the exterior, all the rest of the redecoration, all interior painting of offices, staircases, exits, entrances, &c., and all the carpetings and hangings throughout the theatre.

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MATRONS FOR STAGE CHILDREN.

Board of Education Circular.

As will be seen from the following circular, the Board of Education has decided to take steps for establishing a list of suitable persons to act as matrons for children employed in entertainments:—

Sir,—I am directed by the Board of Education to refer to Condition 5 of the Form of Licence established under the Employment of Children in Entertainments Rules, 1920. This condition is as follows:—

The child (if not living with his [her] parent or other person *in loco parentis*) shall not be employed unless he [she] is in the care of a matron, governess or other fit person, who shall be responsible for his [her] welfare, and shall accompany him [her] to and from the place of entertainment, and shall be the medium through whom any communications, written or otherwise, to him [her] at the place of entertainment shall be made. Such person must be approved either by the Authority granting this licence or by the Authority of some area in which it takes effect. The child, if living with his [her] parent or other person *in loco parentis*, shall be accompanied home from the place of entertainment by some fit person.

In Circular 1147, dated Jan. 20, 1920, the Board stated that they attached great importance to the selection of the matron, governess or other fit person who would be responsible for the welfare of children employed in entertainments, and that they proposed to take steps for establishing a list of persons whom they regarded as suitable for the purpose.

It is considered that the establishment of such a list will be of great assistance, not only to local education authorities who are engaged in the administration of the Rules, but also to the theatrical profession, since the appointment of persons whose names appear upon the list will render it practically unnecessary for the local education authorities of the various areas in which the children take part in entertainments to make specific inquiries as to the fitness of the person in question.

The Board have accordingly appointed a small committee, consisting of the Hon. Maude Lawrence, Director of Women Establishments in the Treasury; Miss A. E. Wark, Chief Woman Inspector in the Board of Education; and Mrs. H. B. Irving to consider any applications which may be submitted to the Board for inclusion in the list, and local education authorities whose approval is sought under Condition 5 of the Form of Licence may think it desirable to suggest to the persons who apply to them for approval that they should make an application to the Board of Education for inclusion on the Board's list. Similarly, persons engaged in the theatrical profession may think it desirable to suggest to matrons and governesses who apply to them for employment that they should make an application to the Board.

Applications need not be on any prescribed form, but it is desirable that applicants should give some particulars of their qualifications, experience and career, and should furnish the Board with the names of persons to whom reference may be made as to their suitability. Where an applicant has already been approved by a local education authority as a fit person for the purpose, it is desirable that she should produce a recommendation from the Authority in question.

Before being placed upon the list, all applicants will be invited to attend before the committee for the purpose of a personal interview.

I am to explain that the establishment by the Board of a list of suitable persons does not preclude a local education authority from approving under Condition 5 of the Form of Licence persons whose names are not included on that list. Probably some months will elapse before a full list of suitable persons can be made, and during this interim period at any rate it is not desirable that local education authorities should alter their existing practice as to approving any fit persons whose names are submitted to them for approval under the conditions of the licence.

It should also be mentioned that not infrequently the matron is the mother of one of the children engaged in the entertainment, and has undertaken to look after the other children so engaged. In such cases it may often happen that the employment as matron is casual, and that the matron would not think it worth while to apply to have her name inserted on the Official List of Matrons. Generally speaking, it is a desirable arrangement that the matron who looks after children on tour should herself be the mother of one of the children, and no doubt, even after the list of matrons is established, local education authorities will be prepared to give favourable consideration to cases of this kind.—I am, Sir, your obedient servant,

L. A. SELBY-BIGGE.
Board of Education, Whitehall, London, S.W.1.

"OLD BILL, M.P."
At Golders Green Hippodrome.

In Captain Bruce Bairnsfather's new play, which made its début at the above theatre on Monday, "Old Bill" makes a reappearance. Though in a decidedly "better 'ole" than when we last saw him, he is still menaced by a variety of dangers, which he faces with his usual shrewd humour and stimulant optimism. These dangers include a most realistic representation of an explosion in a mine which is supposed to be the work of German Bolshevists.

It is very difficult to describe this piece, for it might equally be termed a melodrama or a farce, or even a revue. The story deals with the unrest of labour and the regrettable class hatred it is leading to, and in a masterly manner explains the difficulties each class has to contend with. "Old Bill" as a miner is, of course, the central character, and in the experienced hands of Edmund Gwen is a most entertaining and at times a most inspiring figure. He has some fine patriotic lines, many of which are of the nature of propaganda against the forces of misrule and disorder.

If the play has a fault at all it is that we are given too much spectacle and mechanical effect. There are no fewer than fifteen scenes, comprising such varied settings as the interior of Westminster Abbey, the bottom of a coal mine, interior of the Corn Exchange, Buckingham Palace Yard, Parliament-street, and several beautifully produced vision effects, including a realistic representation of No Man's Land at night, with the wounded being helped along under the sudden glare of bursting star shells. "Old Bill" finally finishes up in Parliament, where we could do with many of his type.

The play is certainly a most exhilarating one and a most entertaining one, and its advent in the West End should be eagerly welcomed. Sinclair Cotter and Lawrence Barclay are excellent as the two remaining musketeers "Alf" and "Bert," while Captain Bairnsfather himself also has a small part in the show as Captain Bruce Bairnsfather, in which rôle he was certainly convincing.

The one hundredth performance of "The Bat" will be given at the St. James's on Friday evening.

"MISALLIANCE."

Interesting Revival at the Everyman.

One of the best performances in the Bernard Shaw season at the Everyman opened on Tuesday night, when "Misalliance" was revived for a short run. This witty and characteristic play was originally seen in the famous Frohman repertory season at the Duke of York's some dozen years ago. It had an unfavourable reception, and was one of the failures of the season. On Tuesday night it was received enthusiastically, and was evidently regarded as one of the wittiest of all the later Shaw plays. "Misalliance," as well as being another disquisition on marriage, is a treatise on the relation of parents and children. Shaw has some telling "home" truths on this subject, although he gets no nearer a solution of the problem than he did in "Getting Married." There are some delightful characters in the play, and his Tarleton is one of the best of his creations.

The part was extremely well played by Mr. Alfred Clark, who gave a sense of the extraordinary vitality of the man. All the parts are good, however, and the Everyman Company took obvious pleasure in the playing of them. Mr. Felix Aylmer gave one of his polished performances as Lord Summerhays, and Miss Dorothy Holmes-Gore stood out noticeably as the Polish acrobat, Lena Szczepanowska. Miss Isabel Jeans made a fascinatingly attractive creature of Hypatia, but hardly suggested the "glorious young beast" (as Lord Summerhays calls her) tracking down her prey in the accepted Shavian way.

One of the best things in the production was Mr Harold Scott's "Man." It was a most amusing creation, and certainly one of his most notable pieces of acting. Mr. Milton Rosmer was excellent as Percival, the airman, who so literally drops in; and Mr. Frank Vosper did the best that could be done with the part of Johnny. Mr. Ivor Barnard was hardly well cast as Bentley, but he certainly "let himself go" very commendably in those rather absurd, hysterical scenes. Miss Maud Jolliffe's Mrs. Tarleton was somewhat too young in feeling. She ought to have been much more comfortable and motherly in the accepted sense. The play was well produced by Mr. Milton Rosmer.

CALVIN AND VERONA KIRALFY.

Calvin and Verona Kiralfy, who are creating a very favourable impression at the Kennington Theatre this week, first appear as two New York gamins, spying through the stage door at the show going on at the other side. The boy lies down and dreams, and later the couple give a clever and versatile display of violin playing, singing, and dancing. Particularly dainty was the minuet, and in effective contrast was the ragtime number. A Slavonic dance was also cleverly performed. The act is well staged, and the various costumes worn are both beautiful and becoming. The turn was enthusiastically received by the large audience on Tuesday.

THE REALM OF MUSIC.

THE MUSICAL DIRECTOR.

ORCHESTRAL NEWS AND NOTES.

IN THE CONDUCTOR'S CHAIR.

ERNEST D. O. ROSE.

Principal violin to the Central London Orchestral Society (Queen's Hall, &c.), and also of the Gravesend Philharmonic Society, Mr. Ernest D. O. Rose is a well-known figure, especially in the West End of London, where for over 20 years he has appeared at the head of various orchestras, is also a familar character in the dancing world, as "Rose's Orchestra" has always had an enviable reputation, and provided good up-to-date music. Prides himself on the fact that he has never advertised, but believes that the "proof of the pudding is in the eating," and relies on recommendation for the large amount of engagements which he undertakes.

[*Photo, Ideal Studio.*
ERNEST D. O. ROSE.

Mr. Rose's value as a musician was soon discovered in the Army, when he started his recruiting days during the Great War. He was appointed musical director at several of the large Garrison theatres about the country.

Is fond of relating a story against himself which occurred during Army life. The occasion was on a Sunday morning, after Church parade, when the battalion was formed up ready to march off. It was raining heavily, and the band were burdened with heavy overcoats and instruments, to which was added an up-hill road. Having sympathy for "the boys," the pace of the march was taken somewhat on the slow side, and the troops moved off. Not many steps had been taken when a voice from behind whispered, "Have you lost the d—— corpse?" On turning round to see from whence the voice came, it was discovered to be that of the R.S.M. Needless to say, the pace was at once altered to nearly double the tempo.

Congratulates himself on the number of friends he has had made, including many well-known musical celebrities. Has a staunch pal in the person of his pianist, viz., Mr. Henry Sammons, brother of Albert Sammons. Looks upon music as the finest of the arts, and is never more pleased than when playing, music to him being a happy combination of "business and pleasure."

LONDON MUSICAL COMPETITION FESTIVAL.

The interest taken in these festivals increases year by year. This year the entries amounted to 4,000. The total number of people, solo singers, choir singers, instrumentalists, and reciters, amounted to 10,000. Competitors from all parts of London and even Greater London took part. For a whole week, all day long, the judges were busy.

The competitions were followed by four concerts by prize-winners, and so great was the number that the committee were obliged to strike out eight of the classes from the concerts. The first concert was on April 6, prizes were distributed by Viscountess Burnham; the second on the 8th inst., the Countess of Rivas was the distributor, in the unavoidable absence of Princess Helena Victoria. On the afternoon of the 10th inst. there was a concert, and another in the evening. Sir Philip and Lady Dawson were at the afternoon concert, and in the evening the Countess of Galloway was present.

The London festivals have been a great success. The standard of excellence all round has been high. Some of the singers and reciters were splendid.

Dr. Shinn (Trinity College of Music), in proposing a vote of thanks to the Countess of Galloway, gave an interesting account of the year by year progress of the festivals. He made a special appeal for music-lovers to become members.

High praise was given to Mr. Lester Jones (secretary) for the amount of work he had done or had been responsible for.

Mr. Jones, in reply, said there had been criticism by papers in the North as to the large percentage of the very young people who had competed (60 per cent.). He claimed this was to their credit. Thousands of young people for the past three months had been studying music in order to compete, and this would have a great effect in the future.

At each concert the distribution of prizes and certificates took over an hour.

The number at the final concert alone was 432. Some of the foremost music teachers in London acted as judges.

Clifton Cooke School of Singing.

The competition for the Clifton Cooke £100 free scholarship for singing will take place in London on May 6. Entries will close May 2. Mr. Henry Geehl will act as adjudicator.

CONCERTS OF THE WEEK.

CRYSTAL PALACE.
Good Friday Concerts.

Sacred concerts at the Crystal Palace, on Good Friday, are something in the nature of national institutions. In the afternoon a great audience assembled to hear a programme of entirely sacred numbers and join in some most familiar hymn tunes. The Crystal Palace choir and the choir of Dulwich Philharmonic Society joined forces in Rossini's "Stabat Mater," with Miss Agnes Nichoils, Mme. Edna Thornton, Mr. Ben Davies, and Mr. Robert Radford as soloists, and the vocal demands characteristic of the composer were, chorally, well sustained. The refined treatment of the orchestral playing and the fine effect of the great organ, at which Mr. F. W. Holloway presided, were notable features.

In addition to the above quartet of vocalists, each of whom contributed further solos, Miss Phyllis Lett, by sheer richness of voice, clear diction and grateful sympathy, apart from admirable selections, made quite a furore with an audience already familiar with a high standard of work, and Mr. George Baker, the baritone, also appeared with success.

Miss Agnes Nicholls, whose singing of "Inflammatus" was of a standard probably unchallengeable by any of her compatriots, together with Mr. Ben Davies and Mr. Robert Radford, maintained all the style of oratorio, and the grandeur of Mme. Edna Thornton's otherwise unemotional singing told well over the vast audience.

Throughout, Mr. Walter W. Hedgcock directed and conducted with self-effacing efficiency what must be one of the most successful Good Friday concerts in the annals of the Crystal Palace.

In the evening the unusual pleasure of hearing the full band of H.M. Welsh Guards, under Lieut. Andrew Harris, in a characteristically interesting programme proved popular, Miss Réné Kirby and Mr. Tom Kinnibugh, the well-known Scottish bass, being the vocalists. Mr. Francis W. Sutton was the efficient accompanist at the piano.

LONDON CHORAL SOCIETY.

This Society, conducted by Mr. Arthur Fagge, concluded its 1921-22 season with a performance of Sir Edward Elgar's orchestral and choral work, "The Apostles," in which the librettist has arranged selections from Holy Writ into a blank verse story, with a choral-orchestral prologue, suggestive of "calling the Apostles" to "the Ascension." The first part of this work is unquestionably less inspiring than the second, but full of mystery and never once suggestive of the influence of Bach or others in this class of oratorio writing. On the other hand, the similarity between the orchestral introduction to the second part and some of the scores of Wagner is very striking and dramatic as the effects develop. The work is not so inspiring as "The Dream of Gerontius."

On Tuesday, the 11th, Queen's Hall was fairly full, and interest never flagged throughout the performance, mainly by reason of the fine work of the London Symphony Orchestra; Mr. W. H. Reed leader, and Mr. C. H. Kempling at the organ.

The chorus, if not perfect, always responded promptly to Mr. Arthur Fagge's careful baton, and no small part of the success of the evening was due to the semi-chorus music sung by the ladies of the Sutton Musical Society. Of the soloists, who all have difficult parts, so vitally significant, Miss Phyllis Lett as Mary Magdalene and Mr. Norman Allin as Judas proved the most satisfactory, Mr. Walter Saull (St. Peter), Mr. Sidney Pointer (St. John) and Mr. Howard Fry (Jesus) respectively rendering their parts with commendable assurance, Miss Carrie Tubb submitting the music of the Blessed Virgin and the Angel with her usual sincerity.

Possibly the season 1922-23 will see this long-established society branch out into new enterprise, announcement of which will be made in due course.

N.S.L. CONCERTS.

ALEXANDRA THEATRE, STOKE NEWINGTON.

The Co-Optimists' Octette were the principal instrumental contributors to the N.S.L. programme at the Alexandra Theatre, Stoke Newington, on Sunday evening, and their selections, which included melodies from "Madame Butterfly," the march, "Sambra et Meuse," "Ballet Egyptian," and Brahm's "Two Hungarian Dances," met with a highly favourable reception. The Westminster Singers also scored their usual success with their delightful concerted singing, and were called upon to respond to numerous encores. Miss Jeane Paule and Mr. Robert Anthony, in "Harmonious Memories," greatly pleased the audience, and sang four duets characterised by artistic skill and charm. The Misses Gicconda Papacini and Kitty Lackington did well, both as duettists and soloists, and Mr. Herbert Richards sang in effectively robust style "John Binks" (Sanderson), "John Pengelly" (H. Bland), and other songs. Mr. Fred Froud was the accompanist, and Mr. J. J. Cooper the League manager at this theatre.

PUPILS' RECITAL AT STEINWAY HALL.

Mr. George Woodhouse must be one of the most successful teachers of the pianoforte in Great Britain, judging by the excellent standard of playing at the recital given by his junior pupils on Monday afternoon, the 10th, at Steinway Hall. The mere repertoire displayed by these young people is something of real distinction, including Bach, Mozart, Beethoven, Chopin, Debussy, Paderewski, Korngold, Scriabin, and a new variation on a Hill Tune by Anthony Bernard. From the little lady whose name and items were rather inaudibly announced from the platform, to either of the ladies programmed—Mesdames Mabel Brown, Marjorie Jones, Sophie Andreae, Margaret Barlow, and Myra Drummond—there was a delightful indication of sincerity and application, happily directed along the proper lines. Such consistent excellence, unaffected, musicianly educational work, producing pupils of the standard attained by Mr. George Woodhouse, is a thing altogether of high importance in the artistic growth of the coming generation. Interspersed with a capable singer, one could spend quite an interesting hour and a-half with such a juvenile soloist at the pianoforte as Miss Marjorie Jones, who has an excellent conception of Mozart, but, where standards are so highly to be commended, it seems almost unfair to individualise.

INCORPORATED SOCIETY OF MUSICIANS.

The educational work of the Incorporated Society of Musicians would alone justify its existence, apart from the many other activities in which it is busily occupied, and the Botanical Theatre, University College, is a particularly happy meeting-place for a lecture with choral and orchestral illustrations. The subject of the discourse on Saturday, the 8th, was "The Music of Henry Purcell," by Mr. Gustav Holst. Dr. R. R. Terry was chairman. Henry Purcell is a name of outstanding importance in the list of English operatic composers. He did work as a church musician at the Chapel Royal, St. James's, and the Abbey, where he is buried; but it is as the writer of some delightful songs that he has until recently been known to the public.

Mr. Holst was supported by a choir and small orchestra from Morley College, and these forces responded to his bâton in selections from "Dioclesian," composed in 1690, right loyally.

The lecturer emphasised the great gifts Purcell had of being accommodating in the matter of writing music "to order," although this meant many compositions that, excellent though they may be, are not worthy of the genius who wrote probably the finest recitatives in musical history, notably in his early opera "Dido." A further point was the necessity of arranging so much of Purcell's music for modern reproduction, not because it lacked absolute freshness and apt characterisation—and considered, on high authority, perfect for theatrical performance—but by reason of the demands made for male altos and fine vocalisation generally. Purcell's work remains masterful, worthy to rank with Mozart or Gluck, his remarkable conceptions of the possibility of orchestration being pioneer work from which Wagner, Strauss, and others have profited immeasurably. Had Purcell had a little of Beethoven's spirit, that would not "write to order," and left only his best, it would simplify selecting and producing his works. That the fault of modern composers is that inspiration dries up may be accepted as a general conclusion, but Purcell never lacked idea or inspiration.

COMING TO LONDON.

The original Pennsylvania Serenaders, novelty dance orchesra of the United States, who, for the past year or more have played for all the leading social functions in America, will be in London during the summer months. Before leaving the United States for this country, the Serenaders will record for some of the leading gramophone companies.

The orchestra consists of eight musicians, under the direction of Mr. T. D. Kemp, junr. The majority of these artists play two or more instruments. The foreign booking manager is Mr. D. Lawley Woodward, who lived in London for a number of years, and has a wide circle of friends in this country.

CONCERT PARTIES.

ENTERTAINERS' WANTS.

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THE CONCERT ARTISTS' DIRECTORY, 1922, includes 280 photos of leading artists. At all bookstalls, &c., or 2s. 9d., post free, 53, Victoria-street, S.W.1.

THE C.P. ARTISTS' POSITION.

A Suggestion for Combination.

TO THE EDITOR OF "THE ERA."

Dear Sir,—From time to time in the Press there have been articles and letters dealing with the question of an association or combination of concert party proprietors, asserting that such is necessary for their protection, and so on, but I have never yet seen or heard of any attempt to deal with the evils which beset concert party artists.

No doubt proprietors have much to grumble at. At the same time the artists have grievances, and I have often wondered why they do not form themselves into an association for the accomplishment of two objects, namely:—

(1) Protection of their interests, and

(2) The establishment of a benevolent fund.

I contend that such an association would prove not only beneficial to the artists who supported it, but also of advantage to their employers the proprietors.

In the C.P. business there are good artists, but there are many "dud" ones. I would make it a stringent rule that none of the latter should be elected to membership. There could be an election committee of representative artists, even assited by certain proprietors or managers, and no artist should be elected unless passed by them. Membership then would be a badge of merit to the artist, and also a guide to proprietors wanting to engage an artist.

Again, local managers, who invariably want to know the cast when booking a company (although the names when submitted are more often than not totally unknown to them), would be given a certain amount of satisfaction when told that the artists were members of the association.

The question of a minimum salary might or might not be one of the association's objects. There are arguments for and against such a rule, which would have to be very carefully considered.

I have said that there are many "dud" artists. At the same time there are also certain "bogus" managers or proprietors. A "C.P." artists' association could deal with these sort of people to the advantage of local managers, as well as to the artists' benefit. Such an association as I have in mind should in no way run in opposition to those proprietors who deal fairly with artists, but work with them in their mutual interests.

Much has been said about the advantages of proprietors combining forces. There are many thousands more artists, and, in my opinion, those of credit might advance their welfare by adopting the same course as the proprietors. The views of any other C.P. artists would greatly interest me.—Yours truly, C. P. ARTIST.

Sound Deadener for Audition Rooms.

One of the most interesting exhibits at the Building Exhibition at Olympia is the sound-deadened room (Stand 59, Row D), erected by the Building Products, Ltd., of Columbia House, 44-46, King's Road, Sloane-square, S.W.3, who guarantee sound deadening by the use of "Cabot's Quilt" for gramophone or musical audition rooms and practice rooms. Cabot's Deadening Quilt is a thick resilient matting of cured eel-grass quilted between sheets of strong kraft paper. The eel-grass has a tough flat fibre that forms thousands of dead-air spaces, resulting in a sound and heat insulating medium, which repeated tests have proved superior to all others. The invention is eliciting a large number of enquiries from members of the musical and dramatic professions, and from the music trade generally.

CONCERT PARTIES ON TOUR.

ARABIA.—April 17, Tunbridge Wells.
ARCADIANS, THE.—April 17, Victoria Pier, Blackpool.
ARCADY.—April 17, Sun Pav., Kingston.
BOX O' VESTAS.—April 17, Bradford.
BRITANNICS, THE.—April 17, Pav., Stroud.
BUBBLES.—April 17, Pav., Seaforth.
BUSYBODIES, THE.—April 17, Pic. House, Leiston.
CAMBRIAN SINGERS, THE.—April 17, Tipperary.
CHARADE.—April 17, Central Pier, Blackpool; 24, O.H., Buxton.
CRITERIONS, THE.—April 17, Arcadia, Scarborough.
FARCE.—April 17, Pier Pav., Plymouth.
FOOTLIGHT FROLICS.—April 17, Grand, Gravesend.
FRILLS AND FLOUNCES.—April 17, Memorial Hall, Windermere.
GEORGIANS, THE.—April 17, D.P., Eastbourne.
GIPSIES.—April 17, Pier, Torquay.
HAZELS, THE.—April 17, Pal., Woking.
HOBBIES.—April 17, Gem Pal., Bingley.
IDEALS, THE.—April 17, New, Tonbridge; 24, Leas Pav., Folkestone.
JAKE-A-LOO.—April 17, Alex. Gdns., Weymouth; 24, Pavilion, Stroud.
JOY.—April 17, Public Hall, Slough.
LEADSWINGERS, THE. — April 17, Avenue, Morpeth.
MASKS AND FACES.—April 17, Roath Park, Cardiff.
MODESTY.—April 17, Pav., Derby.
MOUNTEBANKS, THE.—April 17, Ramsgate.
NAP.—April 17, Lytham.
NEW CADETS.—April 17, Colwyn Bay.
NOVELTY.—April 17, Pier, Southampton.
OPTIMISTS, THE.—April 17, Arc., Llandudno.
PLAYMAKERS, THE.—April 17, Leas Pav., Folkestone; 24, Grand, Abingdon-on-Thames.
POPPIES, THE.—April 17, Pav., Worksop; 24, Pav., Seaforth.
PRO RATAS, THE.—April 17, Pal., Truro.
RAMBLERS, THE.—April 17, Pier Pav., Hastings.
SUMMITS, THE.—April 17, Tower, Blackpool.
SUPREMACY.—April 17, Harbour Pav., Morecambe.
VAGABONDS, THE.—April 17, H.M., Barrow; 24, Pier Pav., New Brighton.
VAMPS, THE.—April 17, Col., Kettering.
VARIETY.—April 17, Arc. Pav., Leeds; 24, Arcadian Pav., Leeds.
VERSATILES, THE.—April 17, Central Hall, Hoylake.
WIG-WAGS, THE.—April 17, Pav., Newbury.
XL'S, THE.—April 17, Gaiety, Ilfracombe.

MUSICAL SEASON AT BRIDLINGTON.

The Bridlington Corporation have made a new arrangement for their season promenade concerts this year by engaging Mr. Eugene Cruft as musical director of the Prince's Parade and the New Spa, and at the opening concerts given recently the new conductor was introduced to the public by the Mayor (Mr. Councillor Fenby). Mr. Cruft has appointed Mr. Leonard Busfield as deputy conductor, and one of the attractions during the season, which extends to October, will be the massed band performances. Mr. Charles Palmer, who has so ably managed the Prince's Parade for over twenty years, is arranging a series of special entertainments for the season, and the new manager of the Spa (Mr. Harry J. Bilsborough) commenced his term of office by engaging for the theatre for last week Mr. A. D. McFarlane's musical-comedy revue, "Short and Sweet," the company including Ida Crispi and Aty Rowlands.

Musical Attractions at the Seaside

Mr. Eugene Cruft, who has been engaged by the Bridlington Corporation as musical director of the orchestras on the Royal Prince's Parade and the new Spa, has been giving some splendid concerts by the combined orchestras, and on Good Friday and Easter Sunday he had crowded audiences, who were delighted with the concerts, which included some of the finest overtures and selections of the great composers. There is no doubt Mr. Cruft will be extremely popular amongst the visitors during the season.

BEAUMARIS.

The Entertainments Committee of the Beaumaris Town Council invite applications from Troupes of Entertainers for the hire of the

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LEAGUE OF BRITISH ARTISTS.

The League of British Artists brought at least one artist to well-merited recognition at their forty-eighth concert at the Steinway Hall on Thursday, the 6th inst. This was Miss Sair Rosin, a singer with a fine, powerful voice which had evidently been well trained. Miss Rosin also gave an air from Debussy's "L'Enfant Prodigue," for which relief much thanks. Another singer who seemed to have received at least adequate training for the operatic "genre" of vocalisation was Mr. J. Frier Goodger. His tenor voice is, perhaps, on the light side, but he put up a creditable show in an aria from Tchaikowsky's "Eugene Onegin." This did not exhaust the operatic excerpts, for Miss Lilian Daines gave Micaela's Song, a rendering which was rather spoilt by nervousness. There were several capable exponents of the ballad, as, for instance, Miss Doris Linter, Miss Doris Ruston, and Miss Patricia Terry, whilst a basso with youth on his side, Mr. Harold E. Walker, created a very favourable impression in Sanderson's "Harlequin." Other singers were Miss Winifred Kneale, Miss Mabel Cook, Miss Mary Hereford, Miss Lilian Elkes, Miss Morea Cecil, and Mr. F. A. Watkins. By way of variety several violin morceaux were neatly played by Mr. Norman Shovelier, whilst an elocutionist, Miss Gladys Pool, proved to be the possessor of a clear, incisive style in Robert Service's "The Cremation of Sam McGee." The accompanist was Miss Effie Warwick.

Mr. George Cathie, L.R.A.M., undertook the conductorship of the Buxton Gardens orchestra on Saturday evening, April 15, and had a hearty reception from a large audience delighted with the programme.

MRS. ARIA WRITES

About Fashions On and Off the Stage, and of Many Other Matters.

THE most spiteful and least respectful wish all bachelor judges a resolute young feminine relative who may "larn him" in the prodigal possibilities of dress. It has been said that no man can elude for ever a woman's dress bills. Nemesis in metal-tissue brocade and hand-embroidered marocain allied to pocket, and in deep consideration of the acceptance of a fine offer to lecture-tour in the U.S.A.

"Stay here until the autumn," I advised with my usual passion for interfering in the politics of others, "and produce that farce of yours which is rumoured so good."

Of course he will only follow my

MISS IRENE VANBRUGH AT THE GLOBE THEATRE.

georgette and fringe, may be waiting round some corner for the enlightenment of the "bravest justice of the pieces." However celibacy would appear to have great excuse these lean years.

Walking down Regent-street to notice many capital costumes marked for less than ten guineas, I met K. Ardarschir, Persian poet and dramatist, very full of plans with some new enticing plays in his

counsel if it coincides with his own desires.

No one ever does accept advice unless it meets their own wishes. This I have discovered the infallible rule during the long years I have answered enquirers in columns devoted to costume; and to these, by the way, I have had many amusing contributions. I dare to quote two whilst fully conscious that reminiscencing is a bad habit which grows quickly.

"Mrs. X., of Southport, presents her compliments to Mrs. Aria, and will be greatly obliged if she can tell her how to regain her husband's love. She is tall and thin, with light brown hair, and blue eyes, and she never uses powder or paint. Does Mrs. Aria think he would turn to her again if she had her hair dyed red, and blackened her eyelashes; also what kind of corsets should she wear; and must she give up her woollen undervests?"

Could anything be more truly pathetic than this?

I visualised the writer, and recognising her case hopeless, answered encouragingly:

"Pursue your own ways; no husband is worth the holding by such means as you propose; the wife always wins in the end if she endures amiably and retains a comfortable home, and a good cook."

"GOLIGHTLY'S" was a more amusing letter; it ran:

"I have had a very nice dress of grey silk for four years. It has been turned, and is now dyed black, but it seems to be growing greenish, and it does not match the trimming of silk and jet fringe. It suits me very well, but there is not enough material to remake it up with the fashionable panels; what shall I do with it?"

"Burn it," was my unsympathetic answer, and I am quite convinced "Golightly" will do nothing so drastic, and will wear it for a further year whilst she considers the chance of panels going out, and skimpiness coming in during 1924.

What a rare gift is the dress instinct which can endow rags with grace, bestow an air upon the shoddiest raiment, and detract to the dowdy degree clothes labelled by the best artists. Upon the stage no women give a better account of gowns and coiffures and millinery than Violet and Irene Vanbrugh, The latter's sleek head always excites my special admiration. She is looking especially well these days, and nights, in the revival of "Mr. Pim Passes By," at the Globe Theatre. Only one frock is her privilege, and its picture appears upon this page, where it is easy to realise its effectiveness in the union of white chiffon with the palest pink satin, a belt of blossoms about the waist, and a little sacque coat of *crêpe de chine*, painted with Oriental suggestion beneath a veiling of golden gauze, bordered with silver and Persian red. A jolly little coat! that which might and doubtless will be copied in a variety of fabrics.

Even I can picture its success for the matron in figured foulard of small design above a plain skirt.

Foulard is coming into its own again this summer, and it has many virtues to justify its patronage, supreme amongst these being its adaptability to morning or to afternoon wear, and its need of little trimming. Fringe is, however, generally its lot, and the indispensable, irrepressible georgette is allowed to make collar and sleeves, of course, of that bell-shaped order which obtains ubiquitously upon gowns of all sorts and conditions just now.

Too late this week to detail the dresses worn by Lilian Braithwaite in "Mr. Wu," where happily she is able to reappear as Mrs. Gregory; but I hear rumour of them being "all werry capital," and I plight my troth to deliver here the details in due course.

FLORENCE ETLINGER SCHOOL.

The end of the spring term performance at 60, Paddington-street, was a great success. Perhaps the chief feature was the performance of Humperdinck's pretty fantasy, "Hansel and Gretel," Act II, in which Miss Kathleen Harvey as Hansel and Miss Diana Delphine as Gretel were very sweet, and Miss Enid Llewellyn good as the dustman, angels being represented by Muriel Bennett, Violet Sarkie, Fanny Clare, Peggy Morrow, Enid Clark, Dorothy Burgess, &c. Gilbert Cannan's "Everybody's Husband," under the direction of Kate Rorke, was capitally played by Lilian Gill as a girl, Ursula Tremayne her mother, Dorothy Dayus her grandmother, and Judith Nelmes as her great-grandmother. Support from Brenda Cardew Smith and Gordon Church.

That favourite amateur selection, Gertrude Jenning's "Waiting for the 'Bus," had the advantage of Mr. Ben Webster's direction, and Marjorie Dolman as the lady in grey, Dorothy Burgess as a flapper, Jean Reed as the mother, Joan Mason as the soleman lady, and Vivian Booth as the elderly gent, and Walter Schofield as a policeman were especially good, others taking part being Rita Knight, Maxime Robinson, Peggy Woodhouse, Marjorie Mason, Joyce Deakin, and Enid Clark.

"Where Baby Are You?" was delightfully rendered by Vivian Booth, Cecile Martin, Joyce Deakin, Inga Blackwood, and Dora Virdier.

John Clifford and Patty Lovell in "Simple Melody"; Dora Verdier, Joyce Palmes, and chorus, in syncopated ditto; a pas de trois by Joyce Pearce, Winnie Baumgardt, and Joy Whybrew; song and dance, gracefully given by Patty Lovell and George Tutt; a capital calisthenic display in "Mello Cello," by Cecile Martin and J. H. Stafford Banbury, Kathleen Harvey and F. F. Gorell Barnes, and Dora Verdier and John Clifford, as well as duets from Act I of "Marriage of Figaro," well rendered by Yvette Anning and Romley Fell, were also included in the miscellaneous items. Ann Mukle and Mrs. O'Shann officiated at the piano. The entertainment was much enjoyed by all present.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

Edith Blanche—Wednesday, April 19.
Helena Millais—Wednesday, April 19.
W. H. Bebby—Thursday, April 20.
Helen Charles—Saturday, April 22.
E. Holman Clark—Saturday, April 22.
C. Hayden Coffin—Saturday, April 22.
Kitty Gordon—Saturday, April 22.
Olive Terry—Saturday, April 22.
Ernest Dottridge—Sunday, April 23.
W. Scott Phipp—Sunday, April 23.
Cyril Maude—Monday, April 24.
Jock Hulbert—Monday, April 24.
Hutin Britton—Monday, April 24.
J. W. Cordiner—Monday, April 24.
Violet Ellicott—Monday, April 24.
Leslie Glenroy—Monday, April 24.
George Lashwood—Tuesday, April 25.
Harry Grattan—Tuesday, April 25.

David Warfield will realise his lifelong ambition next autumn, and appear as Shylock in "The Merchant of Venice." David Belasco will produce the play at his own theatre in New York, writes our New York correspondent. Mr. Belasco has been planning a Shakespearean production for some years. Mr. Warfield has not been seen in a new play for a number of years, as the popularity of "The Music Master," "The Auctioneer," and "The Return of Peter Grimm" is as great as ever.

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THE OXYGEN CREAM.

"HOW DO YOU DO?"

Musical-Comedy Revue, in Three Scenes, by Arthur Bradford, Music by Geoffrey Blackmore, Produced for the first time in London at the Elephant and Castle Theatre, Monday, April 10.

Snorkins ..... Mr. Charles Regan
Percy ..... Mr. James Clarke
The Widow ..... Miss Edna Payne
Reggie Yorke .... Mr. Colman Irving
The Soubrette .. Miss "Blythe" Rudge
Nora Malone .... Miss Jean Robertson
The Coon ..... Mr. Syd Wickard

This amusing revue has, under the control of Mr. Charles Regan and Mr. Arthur Bradford, had a successful touring career, and the audiences that have witnessed the play at the Elephant Theatre have endorsed the provincial verdict. Mr. Geoffrey Blackmore has arranged a melodious score, with many songs selected from the chief musical houses, while the dances and ensembles by "Billie" Rudge deserve mention.

The "book" is smartly written, from which we gather that Reggie York, already engaged to Nora Malone, falls a victim to the "charms" of the Widow (a Louie Freear type), and has even promised to lead her to the altar. When he discovers her many failings and her "face," he is eager to back out of the matrimonial engagement. In this dilemma Snorkins (his pal) promises Reggie to take the Widow off his hands for £1,000, and a mock marriage is arranged, Reggie York to act as the officiating parson. Then a clever idea is evolved. Percy, a friend of both Snorkins and Reggie, at a critical moment in the service sets fire to a can of dry varnish, with the result that an explosion follows, a dummy figure (presumably representing Percy) being blown sky high. There are many other low-comedy scenes, and in the end all ends happily for Reggie and his sweetheart.

Miss Edna Payne is a great asset to the production as the Widow. The clever artist revelled in the low-comedy scenes, and also sang many numbers (especially "Linger a Little Longer") very agreeably. To Miss Jean Robertson, too, a bonny Nora Malone, praise is due for the sweet delivery of "Blue Moon" with the chorus. Mr. Colman Irving had many opportunities, of which he availed himself, as the ardent lover, Reggie York. His principal numbers were the song and chorus, "Weather Eye," and his capital rendering of "Molly" with dance. Mr. Charles Regan did well as Snorkins, and his clear voice was heard to advantage in a comedy song, "How Do You Do?" in the interlude with Mr. Colman Irving, and many others. Miss "Blythe" Rudge was a chic Soubrette, and danced and sang with spirit. The "Intent on Suicide" interlude (Messrs. Regan, Clarke and Colman Irving) greatly pleased the house. Mr. James Clarke (Percy) was in capital voice in his rendering of 'An Old-fashioned Town" and "Dreams Come True," and Mr. Syd Wickard scored with coon songs and dances. The Four Moombeams very neatly tripped the light fantastic in their speciality dances; Miss Edna Payne, "speciality interlude with violin," also won applause; and "Billie" Rudge's dances and the ensembles added to the success. Mr. Geoffrey Blackmore proved a painstaking chef d'orchestre.

SOUTHEND-ON-SEA WINTER GARDEN.

The Mayor, Sir John Francis, accompanied by the Mayoress, Lady Francis, opened the new Winter Garden at Southend on Wednesday. The Pier Pavilion, which for many years was used as a skating rink, has undergone an entire change, and both externally and internally has an attractive and inviting appearance. It is to be known as the Pier Winter Garden and Lawn Café. Two-thirds of the floor space has been devoted to dancing and concert audiences, while the western end has been carpeted to represent a lawn, where refreshments will be provided. The scheme of decoration is very pleasing. Floral alcoves are placed round the hall, and beyond is a spacious promenade. The lighting will be unique and effective, an aggregate of 100,000 c.p. being employed. The stage represents an Italian garden, with ornamental fountain in the centre. Amusements will be in progress all day—dancing and concerts—throughout the season. A directorate of local gentlemen has been formed, and Mr A. C. Barnett is the lessee and manager.

MISS SIBYL WARD'S "HAMLET."

Miss Sibyl Ward, the actress-reciter, paid her first visit to Dorking on 31st ult., when she gave her single-handed performance of "Hamlet" before a large and appreciative audience at the Oddfellows' Hall. Encouraged by her reception, she is arranging for a return visit in July. Miss Ward will repeat her performance of "Hamlet" at King Geoge's Hall on May 23.

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Dark Green		Grey
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DRUMMER DYES

THEATRICAL GOSSIP.

O.P. Club Galsworthy Dinner—A Distinguished French Visitor — Newspaper Press Fund Matinee.

"Decameron Nights."

Princess Mary and Viscount Lascelles will occupy the Royal box at Drury Lane Theatre when it is opened to-morrow (Thursday) night with the first performance of "Decameron Nights."

O.P. Club Galsworthy Dinner.

With a view of paying a tribute to the well-known novelist and dramatist, the O.P. Club will hold a Galsworthy dinner on Sunday, the 30th inst., at the Hotel Cecil. The club's president, Lord Dunsany, will preside, and to support the guest of the evening Mr. J. T. Grein has invited Mr. Dean, Mr. and Mrs. Leon M. Lion, and the entire cast of "Windows," which is to be produced at the Court Theatre on the 25th inst.

Children's Fund Matinee.

M. Moiseiwitsch is taking part in a special matinée on behalf of the Save the Children Fund, to be held at the Lyric Theatre, Hammersmith, on Thursday, April 27, which Mr. Nigel Playfair and the directors have kindly lent for the occasion. He will be supported by Megan Foster, Mostyn Thomas, Daisy Kennedy, and Christine Silver. The Russian famine film will be shown and Miss Monica Whately will speak. The music will be under the direction of Miss Nellie Chaplin.

A.A. Meeting.

At the meeting of the Actors' Association to be held on Sunday, April 30, at the St. Martin's Theatre, in connection with the "closed shop" campaign, the principal speaker will be Mr. Hobson, one of the founders of the Guild of Builders, who will explain some of the ideas behind the guild movement.

British Empire Shakespeare Society.

Shakespeare's birthday will be celebrated by the British Empire Shakespeare Society on Sunday evening, April 23, at the Passmore Edwards Settlement, Tavistock-place by recitals from the plays of "Twelfth Night," "Henry VIII.," and "Henry V.," also Elizabethan songs. Those taking part will include Acton Bond, George R. Foss, Jevan Brandon-Thomas, A. Harding Steerman, Horace Sequeira, Amy Brandon-Thomas, Janet Eccles, Laura Smithson, Katherine Dyer, Olave March and Eve M. Donne.

Bransby Williams Breaking Records.

Mr. Bransby Williams and his company scored a great success in "David Copperfield" at the King's, Hammersmith, last week, and business for Passion Week was a record. Mr. J. B. Mulholland was so delighted with the ovation Mr. Williams received on the Saturday that he presented him with two old Victorian chairs for one of his scenes. The company is at the Theatre Royal, Leeds, this week.

M. Firmin Gemier to Visit Stratford.

At the invitation of the Shakespeare Society of Stratford-on-Avon, M. Firmin Gemier, the well-known actor-manager, and director of the Odeon and other theatres in Paris, has managed to free himself from his many activities in Paris to come to Stratford-on-Avon and represent the Shakespeare Society of France at the Birthday Celebrations on April 22. Mons. Gemier is doing more at present to popularise Shakespeare in France than any other manager. He has already produced "The Taming of the Shrew," "Antony and Cleopatra," "The Merchant of Venice," and last week "The Merry Wives of Windsor." He also has in contemplation a series or festival of Shakespearean plays at the Odeon during the coming year.

The Guest of Mr. James K. Hackett.

While passing through London M. Gemier will be the guest of Mr. James K. Hackett, who will entertain him at the Garrick Club to-morrow (Thursday) afternoon, where M. Gemier will be welcomed by a number of its distinguished members associated with dramatic art in England. Early on Saturday morning M. Gemier will leave for Stratford with Mr. Hackett, who, in addition to his performance of "Othello" there on the 27th, will represent the Federated Shakespeare Societies of America. It is said to be M. Gemier's first visit to England.

"Zack."

For the production of "Zack," by the author of "Hobson's Choice," at the Comedy Theatre, on Sunday, a very strong cast has been selected. The name-part will be played by Mr. Henry Kendall, the young actor who gained his early experience at the Old Vic. and has been rising rapidly. This will be his first essay in Lancashire character-comedy. Louise Hampton, who has been seen in several of the Repertory Players' productions and recently made a great hit at the Court, will play a delightful "mother" rôle: and others in the cast include Edward Stirling, Harold Meade, William Pringle, Joyce Kennedy, Marjorie Harwood and Jean Webster Brough.

The Press and the Stage.

A matinée will take place at Drury Lane Theatre, on Tuesday, May 16, in aid of the Newspaper Press Fund. The King and Queen have signified their intention of being present, and the theatrical profession has expressed willingness to co-operate with Mr. B. A. Meyer, the honorary organiser, and his committee, which includes Sir Herbert Morgan, Sir Alfred Butt, Mr. Arthur Collins, Mr. Owen Nares, Mr. Nigel Playfair, Mr. J. E. Vedrenne, Mrs. Lionel Harris, and Mrs. Claude Beddington.

Miss Ellen Terry, Miss Irene Vanbrugh, and Mr. Dion Boucicault will appear in a one-act play by Sir Arthur Pinero, and Miss Gladys Cooper and Mr. Ivor Novello in a duologue by Mr. Edward Knoblock; and a one-act play, which has not yet been decided upon, with 30 or 40 characters that will be impersonated by the most famous London actors and actresses.

The matinée is under the direct patronage of Viscount and Viscountess Burnham, Viscount and Viscountess Northcliff, Viscount and Viscountess Rothermere, Lord and Lady Riddell, Lord Beaverbrook, the Earl and Countess Bathurst, Sir Edward and Lady Hulton, Lord Dalziel, Sir Frederick and Lady Jones, Sir William and Lady Berry, Lord Leverhulme, and many others. A strong executive committee is also being formed, consisting entirely of journalists, to promote the success of the matinée. Application for tickets should be made to Drury Lane Theatre and all the usual agents.

Norman V. Norman.

Mr. Norman V. Norman, who has recovered from his severe illness, will appear as Shylock in a scene from "The Merchant of Venice" at the Shakespeare Festival at the Old Vic. Miss Beatrice Wilson will play Katherine in a scene from "The Taming of the Shrew" on the same occasion, and will also play Emelia in the scene from "Othello" at the New Theatre in the Shakespearean matinée. Miss Wilson will also repeat her beautiful performance of Andromache in the matinée of "The Trojan Women," with Miss Sybil Thorndike, at the Palace.

"Peter Pan" at Stratford.

Sir J. M. Barrie's famous play, "Peter Pan," is a strong attraction at the Borough, Stratford, this week, and the records at this house seem likely to be broken. Miss Maisie Darrelle is a lovable Peter, and the adventures of the Darling children are followed with huge delight by the usual mixed audiences of children and grown-ups. All the characters have excellent representatives, and throughout the beautiful staging and wonderful effects afford much satisfaction.

The Playwrights Theatre.

The next production of the Playwrights Theatre will be "The Prodigal Daughter," by Harold Alfred Gurney, at the Kingsway Theatre, for a special matinée on May 5.

Death of John D'Auban.

A well-known figure in the theatrical world, has been removed by the death, after a long illness, of Mr. John D'Auban, at the age of 80, at his residence, 61, Lanark Villas, Maida Vale. He was for many years closely associated with the old Gaiety Theatre and Drury Lane, but he first became known in London as an eccentric dancer at the principal music halls. It was through Mr. John Hollingshead, who held the position of stage director at the time that he became a member of the Alhambra company in 1865, and later he made his appearance at the Gaiety when that house opened under the management of "practical John," his part being that of a "Mysterious Fiddler" in W. S. Gilbert's operatic extravaganza, entitled "Robert the Devil." Subsequently he became ballet master for the Gaiety lessee, with whom he remained for some years.

Long Connection With the "Lane."

John D'Auban's connection with Drury Lane began in 1880, when he, together with his wife and sister Emma, appeared in E. L. Blanchard's pantomime of "Mother Goose," and from that year the name of D'Auban has been continuously associated, through the management of Sir Augustus Harris and Mr. Arthur Collins, with the National Theatre, Mr. Ernest D'Auban, John D'Auban's son, having been stage manager at that house for many years.

Mr. John D'Auban arranged the dances in all the big "Masques of Painters," one of the most important of which was held at Prince's Institute at the time that Sir James Linton was its president. It was attended by the Prince and Princess of Wales (afterwards King Edward and Queen Alexandra), and the aged Duke of Cambridge. Among his numerous pupils were Mrs. Langtry (Lady de Bathe), Belle Bilton (Lady Clancarty), and Mary Anderson (Mme. de Navarro).

The funeral will take place on Friday next, at Brompton Cemetery, at 11.30 a.m.

DEATH OF H. V. ESMOND.

By the sudden death of Mr. Henry V. Esmond, at Paris, on Monday morning, the English stage has been deprived of a clever dramatist and an accomplished actor, at the comparatively early age of 52. He was returning home from a holiday trip, and had reached Paris, when he was attacked by the illness which proved fatal. The son of Dr. R. G. Jack, he was born at Hampton Court on Nov. 30, 1869, and made his first appearance on the stage in 1885. Having obtained considerable touring experience, he appeared at the Opera Comique in 1889 as Adrian in "The Panel Picture."

From 1889 to 1890 he was with Willard at the Shaftesbury; from 1891 to 1893 with Edward Terry, at Terry's Theatre. Then for nearly seven years he was a member of George Alexander's company at the St. James's, creating many important parts, the first of which was Cayley Drummle in "The Second Mrs. Tanqueray." It was while Mr. Esmond was at the St. James's that George Alexander produced "Bogey," one of the earliest of his plays.

Among his later stage characters may be mentioned Charles II. in "His Majesty's Servant," and Mercutio, at the Imperial; Widgery Blake, in "The Palace of Puck"; Sir Benjamin Backbite, at His Majesty's, in 1909; and the Hon. Sandy Verrall, in his own "Eliza Comes to Stay." Also, in 1895, he appeared as Little Billie in Tree's memorable production of "Trilby," at the Haymarket. His play, "The Divided Way," was produced in 1895, and this was followed by "One Summer's Day" in 1897. Two years later "Grierson's Way" was performed by the new Century Theatre Society, and was also seen at matinées at the Haymarket. It was revived about two years ago. The best-known of his comedies include "The Wilderness" and "Eliza Comes to Stay." His most recent are "The Dangerous Age" (1914), "A Kiss or Two" (1917), "The Law Divine" (1918), "Birds of a Feather" (1920), and "Two Jacks and a Jill" (1921), which was produced at the Royalty Theatre in November of last year, with Mr. Esmond in one of the leading parts. In 1912 he played Bonaparte "on the halls," in a sketch called "The Real Napoleon," and of recent years he added film-acting to his other experiences.

Mr. Esmond was married in 1891 to Miss Eva Moore, who has been appearing in "The Bat" at the St. James's Theatre, and heard the sad news there just before the end of the matinée on Monday. To the widow and her two children deep and general sympathy will be extended.

HERE, THERE, AND EVERYWHERE.

Coliseum as Rest-cure—Leslie Henson's Name — The "Goose Girl" — Mistaken Identity—Hulbert the Younger.

It seems that I wasn't far wrong when I suggested last week that some of the artists filling the Alhambra bill might find eighteen shows a week rather tiring. I was chatting with Ella Retford at the end of last week, and she admitted that this had been the case so far as she was concerned, and she was looking forward to this week at the Coliseum, with its twelve houses weekly, as something in the nature of a rest! But, all the same, I must say that Ella was looking very cheery and charming.

* * *

In strict confidence, quite between ourselves, I may tell you that Ella has been asked to join the casts of two big London productions. One of these is already playing to good business, and the other is just about to be produced. She has, however, decided to stick to her vaudeville contracts for the present.

* * *

It seems that "Tons of Money" at the Shaftesbury may justify its title, to the great financial benefit of the enterprising firm of Tom Walls and Leslie Henson, Ltd. When I blew in at a rehearsal last week to wish them good luck, I made Tom Walls divulge a little of the history of this firm. He told me that eighteen years ago he was immensely impressed with the energy of one Reginald Highley in pantomime at Glasgow. Highley practically slept in the theatre for two weeks, and as Robert Courtneidge's right-hand man he was known as a horrible glutton for work. After he was demobbed from the Army, Highley ran a concert party at Llandrindod Wells, and he was preparing to take a troupe of dancers to the Continent when Walls happened to run up against him. A few minutes sufficed to make up Tom's mind, and he persuaded Highley to hold his hand for the moment while he evolved a better proposition. The firm came to birth under the name of Walls and Highley, Ltd., and later Leslie Henson came in as director, subsequently becoming chairman. All parties saw at a glance that Leslie's name was one to conjure with, and a change of name to Walls and Henson, Ltd., was the outcome, leaving the personnel of the firm the same as before. Their big winners in the provinces have been "The Kiss Call," "The Disorderly Room," and "Brown Sugar."

* * *

In one of the "Brown Sugar" tours, I remember, Walls was playing with Eileen Beldon, who was impersonating the charming and ambitious little chorus girl. She and Walls gave such a rollicking good show when I saw it that I was interested to hear that she is still playing lead in one of the "Brown Sugar" companies. Her Araminta, in "Araminta Arrives," at the Comedy last year, was a really clever little study of "The Goose Girl," and I should like to see Walls and Henson, Ltd., present her in the West End.

* * *

While I was with Jack Hulbert in his dressing-room at the Vaudeville recently he told me, with great glee, a story against himself, which should have caused him considerable embarrassment. He and his clever little wife, Cicely Courtneidge, are doing a turn together in "The Midnight Follies" at the Hotel Metropole, and two little girls in white wigs and Georgian uniforms carry on notices announcing each item. One morning he was waiting near the box-office at the Metropole and saw, as he thought, one of these little girls come up to the box-office and express the hope that Mr. So-and-So wouldn't forget her tickets for "Pot Luck." Jack is, of course, the soul of gallantry, so with one of his cheeriest smiles, and with hat in hand, he told her to worry no more about the tickets; he would get them for her. She thanked him and departed, but he seemed to notice a grin on the face of the box-office man. "Oh, yes," said Jack, "that is the little girl in our show who wears the white wig and things." "Oh! no, she isn't," quoth the other, "that is the young lady from the Publicity Department upstairs." Having compromised himself thus far, it ended by his having to get tickets for both ladies.

* * *

While he was telling me of this mistake, Cicely Courtneidge and his brother Claude were enjoying to the full what should have been his discomfiture. Claude is already an extremely clever acrobatic dancer, but very wisely he feels that he ought to get right away from the style of his better-known brother. There is a danger of a younger brother being regarded by the public as a pale reflection of the elder, and of his work being judged by a false standard. Claude makes it a duty to study every dancing turn he can clap eyes on, and not long ago he came across a posh nigger dancer of the highly eccentric type. He is now working hard under this teacher, and he gives promise of becoming a speciality dancer of considerable originality. He goes out with one of Ernest Crampton's concert parties in June.

* * *

Apropos my remarks on three shows daily, Cicely Courtneidge told me that she is now playing twice nightly on the halls and finishes up each night at "The Midnight Follies." She is only thankful that these halls don't have matinées as well!

* * *

I spent an interesting hour exploring every corner of the new Old Drury at the private view last week, and I think I was the only visitor on that great day who penetrated to the roof of the auditorium and watched the tiny people below through the gratings from which the big chandeliers hang. From the dress circle the crowds of visitors grouped on the stage made a curiously attractive stage-picture and, changed as the interior was in so many respects, I could not get away from the feeling that it was still essentially the same great theatre as that in which, a good many years ago—about 1901 and 1902 to be precise—I cried with laughter over the antics of Dan Leno, Herbert Campbell and Fred Emney, and lost my chivalrous young heart to Madge Lessing, Marie George, and Queenie Leighton.

PROSCENIUS.

PRODUCTIONS IN PROSPECT.

NOTES AND NEWS ON FORTHCOMING EVENTS.

Reopening of Drury Lane.

The new Drury Lane Theatre opens to-morrow (Thursday). The glories of the new house were fully described in our last week's account of private view. One may, however, state that our re-inspection of the final preparations for the new Old Drury's new play, "Decameron Nights," gives plentiful promise equally of strength, of splendour and of success.

B.'s and C.'s Busy Bees.

In the first place, then, as some indication of the effect which an open Drury Lane Theatre has upon employment, let it be noted that in "Decameron Nights" Butt and Collins will give work to over two hundred people on the stage alone! Sixty of these have speaking parts, the chief principals, such as Miss Wilette Kershaw, Miss Gladys Ancrum, Miss Ellis Jeffreys, Cowley Wright, Arthur Whitby, Hugh Buckler, Ivan Berlyn, and H. A. Saintsbury, being provided with splendid acting rôles apiece. It might be added that Cowley Wright, who plays the hero (Saladin), is descended from that famous Druriolanean and Covent Gardening family, the Kembles.

Borrowings From Boccaccio.

The ten tales, including three very important narratives taken from Boccaccio's "Decameron," for this play purpose comprise the story of Teodora, whose jealous husband served her much in the same way as Earl Leofric, of Coventry, treated his beautiful bride, Lady Godiva; the narrative of the Princess Alatiel, who, losing her memory (pro tem.), met with many strange and "moving accidents by flood and field" (as poor Othello says), and the famous bedroom story, which was borrowed from "Boccace" (as Chaucer calls him) by dramatists of sundry nations. These borrowers, of course, included Shakespeare, who made such memorable use thereof for the Imogen bedroom incident in "Cymbeline."

Magnificence and Music.

These stories (briefly related verbally in the prologue) are afterwards translated into swift action and vivid dialogue, provided by Robert McLaughlin and Boyle Lawrence, and illustrated with some seven hundred picturesque, mediæval costumes, designed by Signor Comelli and Mr. Percy Anderson. The action throughout is punctuated by some nobly "appropriate" music by Drury's new chef d'orchestre, Herman Finck.

Be in Time.

Sir Alfred Butt and Mr. Arthur Collins ask us to lay special stress upon the fact that the new Drury's new and beautiful curtain will rise to-night at 7.45 sharp, and that the interest of the play starts at once.

A High-class Drama.

"Windows"—a piece which one would think would be easily "seen through," is, we learn from its pending presenter, Leon M. Lion, and its author, John Galsworthy, "a play for idealists—and others." When it is produced at the Court next Tuesday evening it will be found that the "hero," to be played by Ernest Thesiger, is a window-cleaner "of Hegelian tendencies." Nevertheless, he is apparently very painstaking. The other principal male character—allotted to Herbert Marshall—is a very lofty "litterateur," of Highgate, N.

A Full Hand of Cards.

Denys Grayson has just told us that he and his partner, Lyn Harding, have chosen next Wednesday evening for their production at the Savoy of the late Haddon Chambers' last drama, "The Card-players." The heroine will be played by the author's beautiful young widow, Miss Pepita Bobadilla. Indeed, Mr. Chambers wrote the part for her.

Coming Musical Plays.

Two musical plays of foreign origin may presently be expected to arrive on our British shores. One is to be called "The Whirl of Happiness," and is likely to have Billy Merson as its chief comedian. The other will be "Englished" as "The Rose of Stamboul." It has been secured by George Grossmith and J. A. E. Malone. Dorothy Ward has, we hear, been offered the leading lady part in the latter play.

"The Merry Widow" Revival.

We also hear, once again, that that ex-Daly's success, "The Merry Widow," is really to be revived. The casting of the name part is not yet decided. It had been hoped that the English original of this character, namely, the bright and beautiful Miss Lily Elsie (Mrs. Ian Bullough), might have been lured from her retirement for this revival. But in this regard, alas! there seems to be "nothing doing."

"Celestials" for the Seine Side.

We have just learned that in all probability that most delightful of Chinese fantastic plays, "The Yellow Jacket," now at the Kingsway, may migrate to Paris in due course. In that case, Producer-player Benrimo, most cosmopolitan of comedians, will go along to produce and play this piece, of which he is part-author.

"Wimp" and the "Wu"-man.

At the revival of that great Matheson Lang success, "Mr. Wu," at the New Theatre, a night or two ago, Harry M. Vernon, part-author of that thrilling drama, told us that he is writing a play with his riparian neighbour, Arthur Wimperis, usually known as "Wimp."

The Trix Sisters.

The Trix Sisters are, we hear, leaving "A to Z" first week in May, and have promised Mr. Charlot that they will return to the cast for the month of August. They then expect to return to America to star in a production. The Trix Sisters have arranged several flying matinées, and made a successful appearance in Brighton on Good Friday.

ACTORS' ASSOCIATION AND THE CLOSED SHOP.

Plans to Set Up Standard of Efficiency.

A TRAINING COLLEGE.

Mr. J. Fisher White presided at the second of the series of meetings being held in connection with the Actors' Association "Closed Shop" Campaign.

On this occasion the attendance at the Ben Greet Academy, where the meeting was held on Tuesday, was not quite so large, but what the meeting lacked in numbers it made up in enthusiasm.

Col. Barron told the meeting something about the organisation of the medical profession, which, of course, was—with the legal profession—the ideal closed shop.

In opening the meeting, Mr. Fisher White pointed out what the objects of the campaign were. He explained that the A.A. Closed Shop was the title adopted for the campaign, as being nearest to what they were aiming at. They wanted to express what the Equity Association expressed by the Equity Shop. That was not exactly the same thing as the Closed Shop.

He referred to the experience of the Equity Association recently when they found no fewer than eleven theatres where actors—not Equity members—were working. They approached Mr. Gompers, and he got into touch with Mr. Ben Tillett over here, with the result that the transport workers declined to do anything to assist in the transport of actors and actresses not members of the A.A.

The anxiety of the Equity Association to maintain the union principle in their association with English actors and actresses was one of the reasons why they were holding these meetings. The object of the Equity Association and the other bodies in South Africa and Australasia was to show that they would not work with non-union English actors. The A.A. felt it incumbent upon them, if possible, to declare some sort of a closed corporation to assist them.

Going over the three methods by which the object desired could be achieved, Mr. Fisher White referred to the negotiations with the touring managers, which he said had progressed some way. Privately, Mr. Macdonald, the chairman of the A.T.M., had given him permission to say that he himself was in favour. He could not speak for his Association, but he himself was in favour of a declaration, or at least an agreement, between the two bodies to extend preferential treatment to the A.A. whenever engagements were being made. This, he suggested, might be worked through an employment bureau—otherwise an agency. That would be a splendid thing if they could bring it about, because not only would it help them in their object of establishing an agency in their new premises; it would make it at once. If A.T.M. members, where, in every instance they had engagements to offer, came first of all to the A.A. bureau, then they had really got the A.A. shop, because the A.T.M. contributed by far the greatest number of reputable managers, and if anybody wished to get an engagement with a reputable manager, they would have to be registered as a member of the A.A. bureau, and to do that would have to be a member of the A.A.

Mr. Macdonald suggested also a wider thing—that the A.A., in conjunction with the A.T.M., should, if possible, work the Government unemployment scheme.

Establishment of Unemployed Bureau.

The Government, as they knew, was approaching the various industries with a view to each industry maintaining its own unemployed. At the first instance, at any rate, there was to be a grant from the Government for the establishing of the unemployment bureaux, and Mr. Macdonald was suggesting that if the A.T.M. and A.A. together could set up, under the Government, this bureau, they would, in virtue of that, practically get the control of the entire profession. (Hear, hear.)

There were difficulties in the way, however, because the Government had a way of regarding an industry in the widest possible way. That was to say, they would probably take the entertainment people as a whole, as including the musicians and everybody else, and, of course, there would be jealousies and rivalries that they would find very difficult to overcome. But if they could get that preferential treatment—he (the speaker) suggested preferential alliance, as they objected very much to the "closed shop"—they did not like the term—they would have got practically all they wanted, and in time they would get what he had hinted at before—the Guild.

Turning to the question of federation, the chairman reiterated that at present he thought that that method was not so good as either of the other two ways.

Professional Standard Wanted.

Col. Barron, an eminent doctor, then addressed the meeting. At the outset the colonel made it clear that he did not like the title of "closed shop." Doctors, of course, had had such a shop for centuries, but not until after a long struggle. They started as barbers, alchemists, and odd-fellows of all sorts, but it took years and years to decide what was a doctor. Eventually a standard was set up, by which a doctor should be recognised. A person had to prove that he was a doctor before he could be admitted within the precincts of this closed shop. That seemed to him to be one of their greatest difficulties. There was a far wider difference between the leaders of the acting profession and those who were right at the other end—those who so easily got on to the stage. That could not occur among doctors. There was not all that difference between the celebrated physician of Harley-street and the obscure practitioner in the wilds of Wales. Both had a recognised standard which they had passed.

He had examined the question very carefully, and he did not see how they could logically get an absolutely closed shop unless somewhere they had something which corresponded in some way to the College of Physicians.

They must have a standard. Doctors and actors resembled one another in one peculiar way. They both sold themselves. If they could manage somehow to get a minimum standard of their art the closed shop would inevitably follow.

There was another way in which the two professions resembled each other. They were both curative agencies. He supposed it was largely owing to the advent of the cinema that actors were the most powerful curative agents in the world today. The influence of amusement on the health of the people was far, far greater than all the prescriptions of the medical profession put together. Surely, again, that was another reason for having a standard.

How To Do It.

A member asked the Colonel if he would suggest the machinery by which the standard should operate.

The doctor replied that he understood a very definite move had been taken by the Association, and he, therefore, was hardly the person to say what it was.

Mr. Fisher White thereupon explained that the method of fixing a standard below which nobody should be considered an actor or actress had been considered by the Council, and the principle adopted of establishing a college of what, for the time being, was called theatrics for students both for screen and stage. The Council felt that in view of the closed shop policy which had been adopted, the other matter was inevitable, and that was the policy of affording some means of training for those who are to reach the standard by which they were to be admitted into the Guild, or whatever it might be. The Council felt it would be very much better for such training to be furnished by members of the Guild than left to outsiders.

They had in their rules as a trade union power to establish a school or schools for the teaching of dramatic art, and they had in principle adopted the policy of founding, as soon as might be, a school that should be entirely under the control of the A.A.

At this stage the chair was taken by Mr. Alfred Lugg, as Mr. Fisher White had to leave. A brisk discussion followed, some members being anxious to know what would be the position of existing members of the A.A. in regard to any standard which might be set up.

Mr. Lugg made it clear that in the scheme which was being drafted provision was made for non-interference with existing actors and actresses.

Mr. Barry Lucas thought it would be very difficult if there was only one establishment to which aspirants could come. He thought it would be a good idea if some sort of travelling committee could be set up before whom aspirants could appear for examination.

Col. Barron agreed that it would be quite impossible to compel everybody to attend headquarters. As far as they (the doctors) were concerned, they had centres all over England. The suggestion of a travelling committee was not at all a bad one. He also most strongly favoured apprenticeship.

Long Overdue.

Mr. Lugg remarked that he thought the time was long overdue when they should endeavour to set up two standards. First of all, the most essential was the standard of suitability for the stage, so as to stop the influx of people who obviously, by physical or mental disqualifications, were unsuited to the profession.

Secondly, a minimum standard of efficiency should be insisted upon. The only people to set that standard were the actors and actresses themselves, because they were the profession.

There were many who might seem to suffer at first view from the suggested setting up of that standard. The minute details of the scheme were not thrashed out, but in his opinion provision would have to be made for the attainment of that standard by existing professional folk who might be desirous of attaining that standard. He would like to see a special system of scholarship, which would allow at least £3 a week for the scholar while training in the college to acquire the minimum standard of efficiency.

They had taken the first step in order to bring about the foundation of a definite training centre. He could foresee the time when not only would they have a school in London, but with centres in the provinces. Obviously, they could not demand that a person should travel from Inverness to London to prove suitability. But the university system was planned with the idea of overcoming such difficulties, and he could easily foresee that with a proper proportion of success this scheme would provide for local training.

Referring to existing schools, Mr. Lugg remarked that if they turned out better actors and actresses they, of course, would be pre-eminent.

He believed that if the A.A. could set up a standard for the art of acting it would have achieved more than any of those great men of the past—Garrick and Irving—were ever able to accomplish.

After further discussion, the meeting was brought to a close with a vote of thanks to Col. Barron.

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PREMIERES OF THE WEEK.

"TONS OF MONEY."

At the Shaftesbury.

Farce, in Three Acts, by Will Evans and Valentine, produced at the Shaftesbury Theatre on Thursday, April 13, 1922.

Sprules .....Mr. George Barrett
Simpson .....Miss Ena Mason
Benita Mullett.....Miss Mary Brough
Louise Allington ..Miss Yvonne Arnaud
Aubrey Henry Maitland Allington
Mr. Ralph Lynn
Giles .....Mr. Willie Warde
James Chesterman
Mr. J. Robertson Hare
Jean Everard ....Miss Madge Saunders
Henry .....Mr. Tom Walls
George Maitland ....Mr. Sidney Lynn

A wealth of merriment was realised by "Tons of Money," which, sponsored by Mr. Tom Walls and Mr. Leslie Henson, had its London introduction at the Shaftesbury on Thursday. The piece is pure farce, and has an abundance of ingenious situations and funny lines. There is originality in the plot. Three times is the hero called upon to do away with himself, and twice does he succeed. The first time is in order to dodge his creditors. Aubrey Allington, who devotes his attention to inventions that bring no revenue, has been living far beyond his means, and when his brother leaves him a life interest in some 470,000 dollars, he finds the bulk of the money will be swallowed up by his debts. His resourceful wife comes to his aid. The cousin to whom the money reverts on Aubrey's death is believed to have died unknown to the testator. Let Aubrey be accidentally blown to pieces in his laboratory, and come to life again as his cousin from Mexico; by that means he will get rid of his liabilities and re-inherit his fortune.

The explosion duly takes place, and Aubrey reappears with "Mexico" written all over him. But complications arise. One is a wife, who is known to the family as Miss Everard. She claims Aubrey as her own, and on the urgent representations of his wife he is obliged to resort to drowning in order to release himself from his new domestic responsibilities, and adopt another identity. Even then he fails to find peace, for the family butler, who has become acquainted with the terms of the will, arranges with his brother to pose as the cousin from South America. This necessitates the third demise of Aubrey, in order that his wife may succeed to the property, and he reappears as the newly-appointed curate of a neighbouring village. He endeavours to come to an arrangement with the pretended Mexican, but negotiations are interrupted by the arrival of the real cousin from Mexico. In the end it is found that the estate of the deceased brother has been realised, but with the exception of a few pounds, has been annexed by the Mexican Revolutionary Committee.

The opportunities for fun-making furnished by the situations above recorded are many and various, and when it is said that the chief personage is in the hands of Mr. Ralph Lynn, it may be gathered that no time is left for anything but laughter. Mr. Lynn is a resourceful comedian at all times, but in his present character he has excelled himself, and there is no limit to his devices for making mirth. A good second is furnished by Miss Yvonne Arnaud, who gives point to every phase of the character of the resourceful wife. Miss Madge Saunders is a welcome member of the cast. As Jean Everard, the doting wife of the long-lost George Maitland, she is grace and sweetness personified. Mr. George Barrett thoroughly realises the comic possibilities of the butler, Sprules, and as his masquerading brother, Mr. Tom Walls is equally effective. A feature of Mr. Sidney Lynn's appearance as the real cousin from Mexico is his startling resemblance to the false. Miss Mary Brough as a deaf, elderly aunt, and Mr. Willie Warde as a gardener, are gems of character. Mr. J. Robertson Hare is the perfect solicitor; and Miss Ena Mason as the maid Simpson, is pretty and pert.

Enthusiasm ran high at the end of the play. Both Miss Saunders and Miss Arnaud were loaded with handsome bouquets.

Acknowledging repeated calls, Mr. Valentine said an author's speech should be like a kiss—long enough to satisfy and short enough to leave you hungry. He thanked the audience on behalf of his collaborator and himself. If there was any credit to be taken for the play it lay in the fact that it was not translated from the German or Austrian, but was "quite English." He hoped the play would live up to its title.

Then Mr. Lynn had to make a speech, and was followed by Mr. Leslie Henson, who thanked the artists for their loyalty in helping to "put over" this little show, which he hoped would help to brighten London. He referred feelingly to his old friends and good comrades, Mr. Willie Warde and Miss Mary Brough, and to Mr. Tom Walls, who also expressed his thanks in a brief speech.

"IF FOUR WALLS TOLD."

At the Royalty.

Play, in Three Acts, by Edward Percy. Produced at the Royalty Theatre on Thursday, April 13.

Jan Rysing ..... Mr. Tristan Rawson
David Rysing .... Mr. Reginald Bach
Toby Crouch .. Mr. Ambrose Manning
Ned Mason ..... Mr. Francis Lister
Benjy Sturgis ..... Mr. Roger Livesey
Liz Rysing ..... Miss Edyth Goodall
Mrs. Sturgis .... Miss Ethel Coleridge
Clare Sturgis .... Miss Mary Forrester
Mrs. Tibbett .... Miss Louise Hampton
Hope Tregoning .. Miss Moyna Macgill

This village tale, as the author calls it, was first produced, for a single performance, at the Comedy Theatre by the Repertory Players, on Sunday, March 12, last, and it was owing to the success that it achieved on that occasion that it has now been produced in the ordinary way. As Mr. Percy admitted in his speech of thanks at the close of the first performance at the Royalty, advantage has been taken in the meantime of certain opinions of the professional critics, and it must be admitted that the play certainly has been greatly improved.

The whole of the action passes in the living-room of the cottage of Jan Rysing and his wife Liz, in a sea coast village in the South of England. A certain Martha Tregoning, the mother of an illegitimate child, a girl of seventeen, named Hope, has recently died, and Jan has offered the girl a home with himself and his wife. Almost simultaneously with the arrival of Hope, a rumour reaches Mrs. Rysing to the effect that her husband is the father of the girl. A dramatic scene between the husband and the wife, ending in a violent quarrel, in the course of which Jan refuses to deny that the girl is his daughter, brings the first act to a close.

Throughout the second act, supposed to be a few hours later, a violent storm is taking place at night. News comes that a vessel has been blown on to the rocks, just beyond the beach. The men of the village—Jan among them—go down to attempt the rescue of the crew. Liz is still harbouring great resentment against her husband, and refuses to speak to him as he leaves. Presently a body is borne to the house, and Liz, with great fear in her heart, tremblingly asks, "Jan?" and the reply is a nod of the head. We learn that in trying to get a rope to the boat Jan was dashed on to the rocks and drowned. Liz, as though in a trance, insists on attending to her dead husband, and her task is still unfinished, when in walks Jan!

In the third act there is little action. It is a sunny afternoon, and the funeral of the dead man has just taken place. It is established that he was Jan's younger brother, and the father of Martha Tregoning's child. By an extraordinary coincidence he was returning home, after many years' absence, on the very vessel that was wrecked at the spot where lay his home. He was very similar in appearance to his brother, and that was responsible for the mistake which brought about the dramatic ending to the second act.

The treatment of the story is of much greater merit than the somewhat melodramatic story itself. The summary above would rather suggest that the play is heavy in texture, when, as a matter of fact, it is in the main humorous. This is due to the most striking and successful feature of the comedy being the characterisation, and, in particular, the characterisation of old David Rysing, Jan's father, a part superbly played by Mr. Reginald Bach. The play is well worth seeing, if only for Mr. Bach's fine performance as this coarse-grained and funny old man. Miss Ethel Coleridge is also very amusing as Jan's mother-in-law, and the many little scenes between her and old David are delightfully comic. That fine actor, Mr. Ambrose Manning, too, has an excellent comedy part as Toby Crouch, a high-spirited old gentleman who is anxious to obtain a third—or was it fourth?—wife.

In the more serious rôles, Mr. Tristan Rawson as Jan, Miss Edyth Goodall as his wife, and Miss Moyna Macgill as Hope are all ideally cast. The parts could not be better played. Miss Louise Hampton acts beautifully, too, as the elderly neighbour, Mrs. Tibbett, and Mr. Francis Lister is a manly juvenile with decided charm of manner. Miss Mary Forrester as Clare, the younger sister of Jan's wife, and Mr. Roger Livesey as the boy, Benjy, her brother, are both excellent.

The reception accorded to the production was most enthusiastic.

"MR. WU" AT THE NEW.

A Popular Revival.

Calls and recalls at every curtain marked the revival of "Mr. Wu" to a house full to overflowing at the New Theatre on Saturday. Mr. Matheson Lang has achieved one of the triumphs of his career by his impersonation of the title-rôle, and his performance is indeed one of which he may well be proud. He has sunk his identity completely in the part of the sinister Chinaman, who concocts such a diabolical plan of revenge upon the young Englishman who has aroused his animosity. Mr. Lang is a master of the art of effective pausing, and in this particular his performance is especially effective, while in contrast to the imperturbable calmness of the hateful Celestial are moments of passion terrible in their intensity.

Miss Lilian Braithwaite is no less invaluable to the cast as Mrs. Gregory. The agonising scene in which she is faced with the alternative of sacrificing her son's life or yielding to the wishes of the unspeakable Chinese remains a piece of acting perfect in its emotional effect.

Mr. Denis Blakelock is the gallant English youth to the life as Basil Gregory, and Miss Nona Wynne makes a sweetly pathetic figure of Wu's daughter. As Mr. Gregory, Mr. Herbert Bunstan is British to the backbone, and acts convincingly, and the remainder of the characters are in competent hands.

In answer to repeated calls, Mr. Lang, at the end, offered a thousand thanks to the audience for their reception of the play, which he hoped would run a thousand nights.

To Fight the Killjoys.

An interesting afternoon is promised to all members of the theatrical profession on the 28th instant, when the management of the Palace have kindly lent their theatre to the Fellowship of Freedom and Reform for the purpose of starting a practical and united effort against the Pussyfoot "Reformers" who have done so much to curtail the legitimate enjoyments and essential freedom of the people.

Practically the whole of the theatrical organisations are supporting this movement, and there is every promise that unity is to be obtained at last. The patronage list is a most distinguished one, and anticipations of a wonderful gathering at the Palace on Friday week at three o'clock are likely to be realised.

The Mackenzie collection of rare tokens and theatre passes was dispersed by Messrs. Glendining & Co. at their Argyll Auction Rooms on Wednesday last, and some remarkable prices were obtained for the principal lots. Amongst these were five silver admission tickets to Vauxhall Gardens, 1750, which fetched £185; two others for Vauxhall and one for Marylebone Gardens, £95; a King's theatre pass for the Prince Regent's box, £15; and Dr. Schomberg's pass to Drury Lane Theatre, 1759, £41.

QUADRUPLE BILL AT THE EVERYMAN.

A New O'Neill Play.

There is an interesting experiment at the Everyman Theatre this week. The Shaw season is being continued in the evenings with "Misalliance" as the attraction, and the afternoons are devoted to the presentation of an interesting quadruple bill. The principal attraction is a new one-act play by the American playwright, Mr. Eugene O'Neill, entitled

"Ile."

The Steward .....Michael Sherbrooke
Ben, the Cabin Boy .....Harold Scott
Captain Keeney .....Frank Vosper
Mr. Slocum, the Second Mate
Aubrey Mather
Mrs. Keeney .....Mary Merrall
Harpooner Joe .....Felix Aylmer

It presents a really live problem in a strange setting. A whaler has been imprisoned in the ice of a Northern sea for many months, and the crew is on the point of mutiny. The captain is determined, for the sake of his reputation, not to go back to the home port without filling his hold with oil. He is able to put down the rather feeble attempts made by the crew to force him to change his mind, but another factor is brought to bear on him when he realises that his wife is going mad under the strain of waiting. She begs him to return. Eventually he yields, and is just about to give orders to set sail homewards when a school of whales is sighted. Immediately he returns to his original purpose, and "Ile" wins. His wife goes mad, and the curtain drops.

Miss Mary Merrall, a young actress with a growing reputation, had a difficult task to make the wife credible, but on the whole her attempt to convey the feeling of growing madness brought about by inertia was as sincerely done as was possible under the circumstances. Mr. Frank Vosper made a good study of the part of the stern captain, and clever little studies were supplied by Mr. Aubrey Mather, Mr. Michael Sherbrooke, Mr Harold Scott, and Mr. Felix Aylmer.

"Daily Bread."

Translated from the French of Jules Renard by Vaughan Thomas.

She .....Isabel Jeans
He .....Milton Rosmer

This is a deliciously light trifle from the French. It is just a conversation between a "faithful" husband and an honest woman, who, with her husband, is visiting the former in his country house. They skid about rather amusingly on thin ice, and punctuate their compliments to each other by extolling the virtues of their wife and husband respectively. The wit is very fresh, and the whole thing is a delightfully happy piece of psychology

"Daily Bread" was charmingly played by Mr. Milton Rosmer and Miss Isabel Jeans.

"The Bargain."

By Walter Meade.

Abdul Hussain ....Michael Sherbrooke
Captain Bruce .....Felix Aylmer
A Private Soldier .....Laurence Foley
Major Phillips .....Walter Meade

Although a poor play, "The Bargain" is an excellent opportunity for Mr. Michael Sherbrooke to give one of his inimitable character sketches. He is an Arab merchant who, with the help of a British "Tommy" has made a good bargain with a stupid officer. A member of the Political Department, however, puts things right. Mr Sherbrooke is superb in every tone and gesture, and a convincing little study of a certain type of officer is given by Mr. Felix Aylmer. Mr. Laurence Foley was good as the soldier.

The remaining item on the bill is Mr. John Galsworthy's one act play, "Defeat," which was originally produced at the Lyric Theatre, Hammersmith, some years ago by the "Curtain Group." It is a poignant telling little scene between a destitute German girl and an English officer whom she has "picked" up. Mr. Herbert Marshall played the part he acted originally, and made a sympathetic study of the young officer. Miss Mary Merrall acted the girl with a real feeling and not a little power.

British and Foreign Sailors' Society

A bazaar on behalf of the British and Foreign Sailors' Society is to be held at the Mansion House on May 4 and 5, under very distinguished patronage. The whole of the proceeds of this, the "Chart and Compass" bazaar, will be devoted to the general fund of the Society, which at present has an overdraft of £20,000, as a result of its necessary activities during the war. Lady Alexander has kindly promised to organise the entertainments, and the stall-keepers will include Dame Margaret Lloyd George, Lady Johnston, Countess Beatty and Mrs. Kendal. Miss Gibbons is the organising secretary.

SHAKESPEARE AND MOLIERE.

Holiday Programme at the Old Vic.

The Old Vic. audience was in the happiest of holiday moods on Monday night, and the house rang with laughter at the delightful absurdities of "The Comedy of Errors" and the excellent fun in Moliere's "Love is the Best Doctor" ("L'Amour Medécin"). The latter is a pleasant change for Waterloo-road, and the amusing old farce was played in the spirit of graceful exaggeration. It made a very fresh, almost hilarious, entertainment, and the audience thoroughly enjoyed the jokes about the doctors. They were delightfully played, and Mr John Garside was particularly good as M. Tomes. His make-up alone was wonderful, and every gesture and word were given with the most telling effect This performance reveals a comedian of the front rank. Mr. Maxwell Wray and Mr. Hilton Edwards also acted most amusingly as Macroton and Bahis.

Mr. Russell Thorndike played exceedingly well as Sganarelle, and a very charming Lucinde was seen in Miss Frances Peterson. It was a pretty piece of affectation. Miss Esther Whitehouse acted amusingly as the maid, and the other parts were all capably acted by other members of the company.

"The Comedy of Errors" is rarely seen because of the obvious difficulties in casting two pairs of doubles. It was managed very cleverly on Monday night with Mr. Austin Trevor and Mr. Rupert Harvey as the two Antipholuses, and Mr. Andrew Leigh and Mr D. Hay Petrie as the Dromios. In make-up, voice and intonation the likenesses were extraordinarily good; and this quartette, upon whom most of the play depends, maintained the delicious absurdities of the piece splendidly. Miss Florence Buckton played well as Adriana, and a delightful Luciana was presented by Miss Esther Whitehouse.

DEATH OF ALFRED DAVIES.

The theatrical profession has lost a notable figure in Mr. Alfred Davies, whose death occurred on Saturday at the Queen Mary Hospital, West Ham, at the age of 74. Deceased, who was father of Mr F. W. Davies, manager of the Theatre Royal, Stratford, was born at Edmonton in 1847, and was son of the famous bootmaker of Bow-street, established in 1825, who at once leaped into fame as the designer and manufacturer of theatrical footwear, and as such he shod Edmund Kean, Chas. Kean, Macready, Phelps, and Mario. Deceased was assistant as a young man to his father as a costumier, and armourer to Charles Harris, father of Sir Augustus Harris; but his extraordinary talents for organising led him into the rôle of management. In 1878 he shared with Mr. Charles Harris the honour of management of Covent Garden Theatre, and a year or two later he became acting manager of the Adelphi and Covent Garden Theatres. He was stage manager for Italian opera in London, and altogether for forty years he was at Covent Garden or with all the leading companies, and he knew all the leading professional artistes. He went twice to America with opera—first with Mme Valda, and on the second occasion with Col Mapleson. An outstanding incident in his life was when, forty odd years ago, he costumed King Edward, then Prince of Wales, in the character of Lord of the Isles at the famous Waverley Ball. In the days of Italian opera the chain armour worn was real, and the workmanship put into it was most minute. This led to young Davies being commissioned, during the assassinations in Russia in the seventies, to make a perfect shirt of mail for one of the Russian Grand Dukes, whose life was being threatened. Mr. Davies was manager for the late A. and S. Gatti for 25 years; he was at Covent Garden with the late William Gye, then with Sir Augustus Harris, and afterwards with Miller and Ellision, and Hardie and von Leer Up to quite recently he was associated with the Repertory Playhouse, Liverpool.

Messrs. Gorringes', the shipping and American news agency, had the arranging of the American athletic team's passages to Paris by the Instone Air Line, where they met the s.s. Paris, which sailed from Havre on April 14, and on which Messrs. Gorringe had booked passages for the team to New York. This enterprising firm is the same that effected the shipment of Miss Marie Lohr's scenery and possessions, consisting of 129 tons, from New York.

THE ENTERTAINMENT TAX.

SUGGESTED NEW SCALE OF DUTIES.

GUY-REEVE AS "MAN IN THE STREET."

It seems pretty evident that the Chancellor of the Exchequer does not intend to anticipate his Budget statement with regard to the Entertainment Tax, although the uncompromising tone of his recent letter may be merely intended to allay undue optimism regarding total abolition. It behoves all concerned, however, not to relax any effort until the last moment, and to keep their Members of Parliament well informed on the subject.

Meanwhile the Entertainment Tax Abolition Joint Committee: of which Mr. Walter Payne is chairman, and which represents the following bodies, viz.,

The Entertainments Protection Association.
The Theatrical Managers' Association.
The Provincial Entertainments Proprietors and Managers' Association.
The Cinematograph Exhibitors' Association.
The Society of West End Theatre Managers.
The Cinematograph Proprietors' Association of Lancashire, Cheshire and Isle of Man.
The Actors Association.
The Association of Touring Managers.
The Musicians Union.
The National Association of Theatrical Employees.
The Variety Artistes Federation.

has presented to the Chancellor for acceptance as the scale for the fiscal year beginning 5th April, 1922, the suggested table of duties which we set out below, compared with the existing scale.

SUGGESTED SCALE.

Where the payment for admission, excluding the Tax:—

	Admission.	Tax.	Total.
is 5½d. or under	½d.	5½d.	½d. 6d.
Exceeds 5½d. but does not exceed 1s.	1d.	8d.	1d. 9d.
		11d.	1d. 1s. 0d.
„ 1s. „ „ 1s. 4d.	2d.	1s. 1d.	2d. 1s. 3d.
		1s. 4d.	2d. 1s. 6d.
		1s. 6d.	3d. 1s. 9d.
„ 1s. 4d. „ „ 2s.	3d.	1s. 9d.	3d. 2s. 0d.
		2s. 0d.	3d. 2s. 3d.
		2s. 2d.	4d. 2s. 6d.
„ 2s. „ „ 3s.	4d.	2s. 8d.	4d. 3s. 0d.
		3s. 0d.	4d. 3s. 4d.
		3s. 6d.	6d. 4s. 0d.
„ 3s „ „ 5s.	6d.	4s. 6d.	6d. 5s. 0d.
		5s. 0d.	6d. 5s. 6d.
		6s. 0d.	9d. 6s. 9d.
„ 5s. „ „ 7s. 6d.	9d.	6s. 9d.	9d. 7s. 6d.
		7s. 6d.	9d. 8s. 3d.
„ 7s. 6d. „ „ 10s. 6d.	1s. 0d.	10s. 6d.	1s. 0d. 11s. 6d.
„ 10s. 6d. „ „ 15s.	1s. 6d.	11s.	1s. 6d. 12s. 6d.
		12s. 6d.	1s. 6d. 14s. 0d.

PRESENT SCALE.

Where the payment for admission, excluding the Tax—

	s.	d.
is 2½d. or under	0	0½
Exceeds 2½d. but does not exceed 4d.	0	1
„ 4d. „ „ 4½d.	0	1½
„ 4½d. „ „ 7d.	0	2
„ 7d. „ „ 1s.	0	3
„ 1s. „ „ 2s.	0	4
„ 2s. „ „ 3s.	0	6
„ 3s. „ „ 5s.	0	9
„ 5s. „ „ 7s. 6d.	1	0
„ 7s. 6d. „ „ 10s. 6d.	1	6
„ 10s. 6d. „ „ 15s.	2	0

„ 15s., 2s. for the first 15s., and 6d. for every 5s. (or part of 5s.) over 15s.

This suggested scale has been sent to all Members of Parliament with a circular letter, in which the committee state: "After a careful examination of all the circumstances, and bearing in mind the state of the national finances, we have forwarded to the Chancellor for his consideration our suggestions for a revision of the existing scale of duty. If the suggested scale can be agreed to it will not only go far towards enabling the entertainment industry to meet the present very serious position in which it finds itself, but assist it to carry on business through the summer months and until a general revival of industry takes place."

MR. R. GUY-REEVE AS "MAN IN THE STREET."
HIS ARGUMENTS FOR THE TAX.

We have received a lengthy letter from Mr. R. Guy-Reeve, the well-known lyric and revue writer, in which he claims to give the view of the ordinary man in the street. We quote as much of his letter as space will allow. He says:—

"I have been an interested reader for some weeks of the articles in your paper protesting against the tax, and trust you will grant me space to give the view of the ordinary "Man in the Street."

Your correspondents, without exception, attribute their unfortunate position entirely to the tax. This is most unjust. They studiously avoid the fact that an industrial depression is hanging over the country. When a man is faced with a reduced income the first thing he does is to limit his expenditure on luxuries, and as amusements come under that heading they naturally suffer.

"The parrot cry is raised that the public do not pay the tax, but that it comes out of the pockets of the proprietors. This is a gross misstatement of facts. *The public do pay the tax*, and no amount of specious argument will honestly convince anyone, much less the powers that be, to the contrary.

"Proprietors complain that the Government take a certain percentage of their proceeds, quite ignoring the fact that this percentage is not theirs (the proprietors). It belongs to the Government the moment it is paid, and the proprietor is merely the party by whom it is collected for the benefit of the Exchequer.

"Your correspondents claim that if the tax was removed they would be on a sound financial footing. Why? This can only mean that in the event of the tax being repealed they (the proprietors) would keep prices at their present level and put, what was a handsome addition to the nation's finances, into their own pockets. The statement is also made that on account of the tax patrons are compelled to go into cheaper seats.

"Many undoubtedly do have to take this course, but the better seats, vacated by them, are filled by other people who are in the position to afford them. If this is not so, then the proprietor who sees half his best seats empty, night after night, is a very poor business man. His obvious remedy is to convert the necessary number of 1s. seats into 9d. ones, for it is better to have ninepenny seats full than shilling ones empty."

Our correspondents do not without exception attribute their position entirely to the tax. The great majority of opinion published by us is that it has affected business "very adversely"—a quite just claim. Neither does anyone contend that the public does not pay the amount collected in tax. Directly, the public must. Indirectly, the proprietor suffers beyond question as a consequence of the tax, as it affects his turnover.

No one contends that the tax does not belong to the Government. But the proprietor has to employ his capital, ability and experience to attract it for the Government, and then provide clerical labour and office accommodation for its collection and remission, free of charge to the Government. To deal *seriatim* with Mr. Guy-Reeve's statements would be to traverse ground we have already covered. We quote his arguments for what they are worth, and from a desire to allow him to voice his opinions. Probably the following able and closely reasoned recent reply to similar criticisms by Mr. Walter Payne may assist towards his conversion.

MR. WALTER PAYNE'S REPLY TO CRITICISM.

Mr. Walter Payne wrote:—

Among the many contributions which have been made to the Press in connection with the question of entertainment tax my attention has been drawn to an interesting criticism, as follows:

> The point which one would like to see made a little clearer by those who are moving for a reduction of this taxation is exactly how the burden affects the proprietor as distinct from the patron. The tax is not something that comes out of the price of the tickets but something that is added to it; in other words, "it is not paid by the man who sell the ticket," but by the man who buys it. The suggestion seems to be that if there were no entertainment tax losses would be reduced, but so long as the managers continue to "hand on the tax" to their patrons the only way to prove that the tax is damaging their business is to prove that it is keeping the people away from their theatres.

Phrases such as those I have quoted assume that if the man who buys the tickets "pays" the tax the manager cannot be injured by the tax. That, I hope

(*Continued at foot of preceding column.*)

to show, is an error. Before the war the manager arranged his prices of admission with the intention of attracting such a number of patrons as in the aggregate would bring him sufficient money to pay expenses and secure a reasonable profit after allowing for a normal percentage of unsold seats.

As the result of the war expenses of places of entertainment have, as in every other case, more than doubled, but prices of admission have not been increased to anything approaching twice the pre-war figures. I estimate the average increase at about 20 per cent. Prices were not raised more, first, because even in the boom period it was impracticable to add to pre-war prices both a heavy tax for the Government and any substantial sum in addition for the manager, without destroying public patronage; secondly, because the percentage of unsold seats in the boom period, notwithstanding the tax, was reduced to such an extent from the normal as to assure the manager his expenses and a profit even at the prices charged.

For many months past, however, managers have found that the percentage of unsold seats approximates to, if it does not exceed, the pre-war figure. But admission prices remain at a level which can only produce profits in a boom period, and expenses are still over 100 per cent. more than they were in 1914. The high tax on tickets of admission to theatres affects the number and prices of tickets sold in just the same way as a high tax on any ordinary article of commerce affects the sale of or reduces the sums which the seller can obtain for himself on the sale of such articles.

Managers are satisfied that in order to enable the public to "buy more" they must do as salesmen of other commodities do, i.e., reduce the selling price to the public. So long as the expenditure remains at its present unavoidably high level they cannot, without inviting disaster, take any smaller share than they do at present of the total amount paid by the public to see their entertainment. The reduction in cost must come at the expense of the tax. If the tax were abolished or substantially reduced managers would adjust, in competition with one another, their prices to levels which would attract the public in such numbers as to enable profits to be earned or losses to be cut to a figure which could be borne until general conditions improve. But so long as the man who "buys the tickets pays the tax," then so long will he buy fewer tickets or cheaper tickets. The percentage of unsold seats and the receipts will remain at a level at which the managers generally cannot avoid incurring heavy losses. In that period the entertainment industry in asking for relief from the tax wants to save itself; and, if the Chancellor will see it, it will inflict little harm on (if it does not ultimately benefit) the Exchequer.

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

H.M. THEATRE.—P., The Robert Arthur Theatres Co.; A. M., Mr. H. Adair Nelson; M. D., Mr. Joseph D. Rodgers.—Miss Ethel Irving and company in "Renovating Eve."

PALACE.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. Alex. Lamont.—Tom Vernon presents revue, "East and West."

ACCRINGTON.

NEW HIPPODROME.—R. M., Mr. Donald O. Clark; Mus. D., Mr. Fred H. Jackson.—A capital bill here includes the Four Veronas in a talented musical act; Melvin and Mayo, comedians, are received with much favour; J. Camp and company appear with success in the comedy sketch "Cold Tongue." The Sogo Trio present an exceedingly fine speciality act; Russell and Syd are a smart comedy pair; Ross and Dale prove entertainers of ability, and the Two Apolos are seen to advantage in a clever novelty act.

ASHTON-UNDER-LYNE.

THEATRE ROYAL.—P. & M., Mr. Chas. Revill; A. M., Mr. Cyril Revill; B. M., Mr. Chas. Revill, junr.—The Mr. Alfred Denville Stock Company is here for a three weeks' season in drama. The clever combination of dramatic artists opened with Mr. Walter Howard's romantic play, "The Story of the Rosary," and will produce the domestic play "Annie Laurie" and other pieces during the engagement. The leading artists are Miss Bessie Osborne, Gertrude Bonser, Grace Emery, Maisie Wright, Mr. Alan Dane, Mr. Jack Denville and others. Mr. Chas. Brandon is the director of the company.

EMPIRE HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; A. M., Mr. Jno. Boyle; Asst. A. M., Mr. Jesse Burslem.—Messrs. Ray and Irwin present "Hudo, Venus," a very amusing show.

ATTERCLIFFE.

PALACE.—L., Messrs. Walker and Bennett; B. M., Mr. Arthur R. Walker; A. M., Mr. E. F. Gaunt; Mus. D., Mr. T. Grafton Tottem.—Included in a good bill are Mart and Pep, entertainers; Billy Rejane and Betty, vocalists and dancers; Mabon and Morris, comedians; the Zetlands, in a pleasing comedy act; J. E. Sutton, entertainer, at the piano; Ida Conroy, the popular chorus singer, and Arthur James, in a novelty upside-down dancing act.

BATH.

THEATRE ROYAL.—L. and M., Mr. Arthur Carlton, J.P.; R. M., Mr. Shelford Walsh; Mus. D., Mr. C. W. Hodges.—The Easter booking is provided by a welcome return visit of Frank Forbes-Robertson, who opened on Monday in "The Call of the Road." During the engagement "The Passing of the Third Floor Back," "David Garrick," and "Mice and Men" will also be staged. The tour is under the direction of Mr. Nelson King.

PALACE.—D., Mr. W. S. Pearce.—The holiday bill includes Alan Martin and Tony Castle, "the vocalist and pianist," who on a previous visit here won a host of admirers; Florence Irving, violinist; Paul Freeman, card humorist; George Grogie, character comedian; Pat and Joan, the effervescent pair, and Jenkins Brothers, acrobats and knockabout eccentrics.

PUMP ROOM.—D., Mr. John Hatton.—A splendid week of attractions is provided here in the appearance of John Coates, the popular English tenor. On Monday Dorothy Vorick, the well-known entertainer at the piano, charmed large audiences. Tuesday evening a fancy dress ball was arranged.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. Jas. M. McCann; Mus. D., Mr. S. P. Swanton.—Mr. T. C. Wray's production of the human play, "The Blue Lagoon," forms the attraction here.

ROYAL HIPPODROME.—Director of Entertainments, Mr. D. J. Clarke; R. M., Mr. George Dobler; Mus. D., Mr. W. L. Richards; I.S.M.—The chief attraction for the holidays is provided by the well-known comedian, Mr. Will Evans and company (including Miss Nora Emerald) who appear with success in the domestic absurdity, "Letting Off the Fireworks." Les Bastiens are aptly described as marvellous comedy entertainers; O'Shea Girls and Terry are first-class dancers; Tom Davies Trio return with their motoring in mid-air performance, which forms a big feature of the programme; and also billed are Mr. Alf Thomas, comedian; Miss Rene Dawes, comedienne and dancer; Mr. Charles Mildare, an exceptionally clever whistler and mimic; and Miss Elsie Maynard, comedienne.

NEW ALHAMBRA THEATRE.—G. M., Mr. W. Gibson Bradley.—Vaudeville here by Joe and Jack, novelty dancing entertainers.

BILSTON.

ROYAL AND HIPPODROME. — P., Edwin C. Jazon; R. M., Mr. Arthur Holland.—This house re-opened on Monday with "The Passions," presented by Ernest R. Abbott's company, which includes Miss Ada Abbott and Mr. John Johnston. For the latter part of the week "Neither Wife Nor Maid" is announced.

BIRKENHEAD.

ARGYLE THEATRE.—Sole P. & M., Mr. D. J. Clarke; A. M., Mr. H. O'Neill; Mus. D., Mr. J. Whitelock.—An excellent holiday company comprises the vivacious American artist, Hilda Glyder; Fortunello and Ciribino, in an unique act; Loch and Lomond, smart comedians; Kitty Dale, comedienne; Donald Mackay; Stidder; the Decars; and Brown's Royal Bioscope.

HIPPODROME.—Sole P. & M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood; Mus. D., Mr. J. Whitelock.—The Birkenhead Dramatic Society are appearing in "The Adventure of Lady Ursula," with Mrs. Dorothy Preridiville in the title-rôle.

BLACKBURN.

THEATRE ROYAL.—P., Northern Theatres, Ltd.; R. M., Mr. Stanley Hope; Mus. D., Mr. Fred Taylor.—The attraction here is the Wylie-Tate production "The Garden of Allah," and a powerful company includes Miss Lillian Tollis and Messrs. Stephen Ewart and Hamilton Stewart.

PRINCE'S THEATRE.—P., Executors of Mr. E. H. Page; R. M., Mr. Albert Hargreaves; Mus. D., Mr. Harry Archibald.—Mr. Harry Foxwell and company present "A Broken Heart," with Miss Sheila Walsh as Mary Barnard and Mr. Foxwell himself as John Barnard. "The Colleen Bawn" is to be presented on Friday night.

PALACE THEATRE.—P., Macnaghten Vaudeville Circuit; R. M., Mr. Arthur Burton; Mus. D., Mr. Edward Barth.—Capital varieties are provided by Bert Hughes and Co., novelty cyclists; The Four Christies, entertainers; The Charlieri Bros., instrumentalists; J. Wody, vocalist; Tiny and Tim, dancers; Jack Poulter, comedian, and Jessica Way and Co., in "Tabloid Tit-Bits."

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. F. Russell; Mus. D., Mr. J. H. Greenhalgh.—Fred Terry and company, including Violet Farebrother, are staying another week, and presenting "The Scarlet Pimpernel."

GRAND THEATRE.—R. M., Mr. George Harrop; A. M., Mr. T. Hopcutt; Mus. D., Mr. T. Southworth.—The George Edwardes production of "The Lady of the Rose" is paying its first visit. Included in the company are Herbert Langley, Tom A. Shale, Noel Leyland, John Hagan, Doris Dean, Wynne Bronte, Edith Cecil, &c.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—The leading lines in the variety bill are Bert Maddison, Famous Ameroni, Marcus, Henry J. Corner Musical Ensemble Symphonia, &c.

BOSCOMBE.

HIPPODROME.—P., The South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; R. M., Mr. Chas. H. Johnston; Mus. D., Mr. G. H. Atkinson.—Mr. Harry Day's "Patches" is the attraction.

BOURNEMOUTH.

THEATRE ROYAL.—Sole P., Messrs. David Allen & Sons, Ltd.; Sole L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; Mus. D., Mr. Tom Brown.—Mr. Cyril Maude pays a personal visit to Bournemouth in "The Dippers." He has the support of Miss Binnie Hale, and other members of the cast are A. G. Poulton, Miss Violet Graham, and Hawthorne Wood.

BRIGHTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; G. M., Mr. W. H. Boardman; A. M., Mr. A. Coote-Suggit; Mus. D., Mr. E. Oram.—G. P. Huntley and company, in "Wallpapers"; Ernie Mayne, in "Brighter London"; Archie Hill; The Four Kadex; We Three, in "Styles and Smiles"; Bichette, the sea-lion comedienne; and Arthur Gilroy, entertainer.

THEATRE ROYAL.—M., Mr. Lawson Lambert; Mus. D., Mr. Sommerlad.—"The Sign on the Door."

GRAND THEATRE.—P., Mr. A. Melville; G. M., Mr. Leedham Bantock; A. M., Mr. J. Thomas; Mus. D., Mr. Phillips Vierke.—"A White Man."

WEST PIER THEATRE.—M., Mr. A. W. Scholey; Mus. D., Mr. H. Crapps.—Macdona's Players, in Bernard Shaw's repertory.

PALACE PIER THEATRE.—L. and G. M., Mr. J. W. Cordiner; Mus. D., Mr. F. W. Pickard.—Albert Crevalier and company in "My Old Dutch."

BURNLEY.

VICTORIA.—P., Victoria Opera House, Ltd.; M. D., Mr. W. A. Buckstone.—The Denville Stock Company, in their second week, present "The Prince and the Beggar Maid."

EMPIRE.—P., Victoria Opera House, Ltd.; M. D., Mr. W. A. Buckstone.—London Productions present the farcical revue entitled "The Lads of the Village."

PALACE.—P., Burnley Palace and Hippodrome, Ltd.; R. M., Mr. A. Williams (Macnaghten Circuit).—The Three Equals, the Statue Wonders; Hedjaz-Feisul Troupe, pyramid acrobats; Fred Walmsley, the Blackpool comedian; Laline, Lynn and Lynda, in music and dancing; Jane Croft, the popular soprano.

BURTON-ON-TRENT.

OPERA HOUSE.—P., Exors. of H. G. Dudley Bennett (Decd.); Licensee and Business Executrix, Mrs. H. G. Dudley Bennett; Acting M., Mr. Ernest A. Rowe.—Charles Edward Clarkson's Company present the spectacular revue, "Hello, Blackpool!"

ANGLESEY PALACE.—L. & M., Mr. H. Smith.—Doroswami, Indian violinist and pianist; Mons. Goodliffe and Co., with their wonderful £1,000 pipe organ; Bendon, the human flute; Chas. Elstree, comedian-entertainer; Bros. Gimmell, marvellous dancers; Eltheridge and Furse, musical comedy entertainers.

BUXTON.

OPERA HOUSE.—P., The Buxton Gardens Co., Ltd.; G. M. and Sec., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—For Easter week a George Edwardes' company are having good houses with the musical play, "Sybil," under the conductorship of J. Ainslie Murray. The Russian theme appeals.

HIPPODROME.—L., Buxton and High Peak Entertainments, Ltd.; R. M., Mr. G. P. Foulston; Mus. D., Mr. Reg. Goddard.—In addition to pictures, Mr. Bridge Peters is appearing as baritone-vocalist, and the musical comedy entertainers, Freda Lawrence and Billie Bowie; the former talks and the latter sings.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; R. M., Mr. P. H. Adams; Mus. D., Mr. I. Gilby Briggs.—Frederick G. Lloyd presents here "The Rose of Araby."

A. D. C. THEATRE.—Mr. Archibald Stubbings and company present "M. Preedy and the Countess."

CANNOCK.

HIPPODROME.—L., Mr. B. Kennedy; M., Mr. H. Elliman; Mus. D., Mr. A. Thompson.—Variety bill here includes The Atlas Vulcana Girls, Dick and Eddie, Bert Bray, Leonard Hilford, Ken Barton, Elsie Marriott Watson, and Jean Fargo.

CHELTENHAM.

THEATRE AND OPERA HOUSE.—P., Mr. Robert Redford; R. G. M., Mr. H. Oswald Redford; Mus. D., Mr. H. Teague.—Mr. Leon M Lion presents "Brown Sugar," starring Miss Eileen Beldon in her original part.

COLISEUM THEATRE.—P., Mr. H. G. Beard; R. M., Mr. A. H. Greenland.—Mr. F. H. Fowler's musical revue "Rose Petals," featuring Billy Lytton.

COATBRIDGE.

THEATRE ROYAL.—P., Coatbridge Entertainments Ltd.; M. D., Mr. Graham; R. M., Mr. Jack Blair; Mus. D., Mr. John E. Brady.—The Alpha Production Co. present "Snapshots" revue.

COVENTRY.

OPERA HOUSE.—L., Mrs. H. G. Dudley Bennett; M., Mr. I. A. Spencer.—Messrs. Alfred Butt and Percy Hutchison's production, "Nightie Night," is given here twice nightly, with Henry Ford as Billy Moffatt.

HIPPODROME.—P., The Coventry Hippodrome Co., Ltd.; M. D., Mr. S. T. Newsome; R. M., Mr. G. E. Wright; Mus. D., Mr. H. Parkes.—Ginnett's Imperial Circus fill the bill here.

DERBY.

GRAND THEATRE. — P., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; G. M., Mr. Walter Bellian.—The D'Oyly Carte Opera Co. are paying another welcome visit. The repertoire for the week consists of "Pirates of Penzance," "Gondoliers," "Iolanthe," "Yeomen of the Guard," and "Trial by Jury."

HIPPODROME.—P., Theatre of Varieties (Derby), Ltd.; M. D., Mr. David G. Bliss; G. M., Mr. Ernest A. Vincent.—A strong variety bill is headed by Chris. Charlton, the wonderful illusionist; Bert Groves, the exceptional comedian; and Herbert Lee, the artist with a style and a smile, also figure prominently in the bill. Other turns are Mason and Bart, comedy gymnasts; Melford and Dodd, burlesque entertainers; Edwards Trio, instrumentalists; and Kitty Spencer, comedienne.

PAVILION.—P., Strollers Entertainment Syndicate, Ltd.; M. D., Mr. C. Watkin Knight.—The popular concert party "Modesty" are the attraction for the holiday week.

DEVONPORT.

HIPPODROME.—M., Mr. F. B. Pitt.—"Mr. Tower of London" is this week's attraction.

DEWSBURY.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith; Mus. D., Mr. V. S. Chapman.—Mr. Alfred Denville presents "Ben My Chree."

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—Fayre Four, concertina quartette; Harry Nelson; G. W. Monkman; Bert Warrington; Gwen Wales; Zellini; The Brads, comedy tumblers.

DONCASTER.

GRAND.—P., Palace Theatre (Doncaster), Ltd.; R. M., Mr. A. E. Dobney.—Messrs. Ray Bros. Productions present the revue, "More Splashes."

DOUGLAS, I.O.M.

GAIETY THEATRE.—P., The Palace and Derby Castle, Ltd.; M. D., Mr. Charles Fox; A. M., Mr. Fred. Barwell.—The drama, "The Yellow Ticket," written by Michael Morton, was presented here for the first time on Thursday, and will be played during the holiday week by Mr. Ernest E. Norris and his company. The cast includes this popular actor-manager, who is persona grata in Hall Caine Land. Mr. Fred Hodson, Mr. George O. Edwards, Mr. Frank Henry, Mr. Eric Elliott, Mr. Sydney Fiennes, Mr. Louis de Verne and Mr. Edward St. Albans. Miss Laurie Ellwood, and Miss Ethel Wensley.

DOVER.

ROYAL HIPPODROME.—M. D., Mr. S. W. Winter; R. M., Mr. Harry Tindell; M. C., Mr. W. Medhurst.—Variety programme, including J. D'Arco and Lady, Joe Archer, Dawn and Derris, Great Stirling, Rose and Budd, Olive West, Hicker and Rose.

KING'S HALL (PICTURES). — L., Harry Day Amusements; R. M., Mr. Robert Fisher.—Frank Kroy and Lily Lancaster, in "Pierrot Land."

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L., Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. F. Seymour.—Mr. Charles Macdona's company in "Quality Street."

PIER THEATRE.—M., Mr. H. Owen Taylor; Mus. D., Mr. E. W. Peilgen.—Mr. Charles Windermere and his company in "Oh! Alexander." On Easter Sunday Mr. Topliss Green, baritone, and other artists.

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—Kitts and Wyndham and their company in "The Cuckoo"; Henry J. Hearty, in burlesque, "The Lady (?) in Black"; Christy and Willis, with the automobile; Laura and Winifred Laurie, entertainers; Will Cornish, the Beau of the Bells; Elsie Simmons, comedienne; Dean and Astor, comedy couple; and Reg. Owen, comedian.

DEVONSHIRE PARK.—M. & Sec., Mr. E. A. Brown.—On Easter Sunday Miss Madge Titheradge and other artists. For one week The Georgians Concert Party.

GAINSBOROUGH.

KING'S THEATRE.—L., Mr. G. W. Hyde; R. M., Mr. G. T. Pawsey.—Arthur Gallimore's revue, "Ship Ahoy!"

GLOUCESTER.

PALACE THEATRE.—P., Messrs. Poole's Theatres, Ltd.; M. D., Mr. J. R. Poole.—Messrs. Macdonald and Young's company play to a holiday audience "The Naughty Wife" with much success. The part of Eloise Farrington is capitally acted by Miss Grace Illingworth, whilst Hilary Farrington is in the very capable hands of Mr. Bernard Merfield. Mr. Leslie Valance gives a clever rendition of Bishop Kennelly, and Darell McKnight is excellently represented by Mr. Ernest G. H. Cox. George Hudson is noticeable as Carter, as is Miss Grace White as Annette. The cast is completed by Mr. Chas. Macay as Thompson, and Miss Evelyn Hope as Nora Gail, both well-played characters.

HIPPODROME.—P., Messrs. The Gloucester Hippodrome Co.—A good variety bill is headed by Billy Danvers, who is a favourite; Ruby Kimberley, in musical scena, "The Flower Girl's Dream," in which she is supported by Herbert Darsey and Mme. Walker's Juveniles, are well-received; Capt. Beaumont presents a lady swimming troupe; and The Enardo Bros. prove clever comedy acrobats; Ernie Bradshaw is a good acrobatic juggling eccentric; and the Fanshettes, comediennes and dancers, complete the bill.

GREENOCK.

KING'S THEATRE.—P. & M., Messrs. A. B. and J. J. Wright.—Mr. A. D. McFarlane presents the comedy revue, "Dinkie Darling."

HALIFAX.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; M. D., Mr. W. Robinson; Mus. D., Mr. Edwin James.—Miss Violet Vanbrugh is appearing here with a strong company in "The Knave of Diamonds."

GRAND.—P., Northern Theatres Co., Ltd.; A. M., Mr. J. Hinton; Mus. D., Mr. L. Crabtree.—The revue, "The Band Box," is being staged here by Mr. Perci Leonard's Company.

PALACE THEATRE.—P., Palace Theatre (Halifax), Ltd.; M., Mr. W. Stephenson; Mus. D., Mr. W. Davidson.—The Diguchi Japanese Troupe of Entertainers head a good bill, which also includes Christine Roy, Marie Lovenzi, Tom Rees, Four Original Storks and Hugh Ogilvie.

HASTINGS.

GAIETY.—G. M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt.—Arthur Gibbons and Martin Henry present for the first time in Hastings London's Grand Guignol plays. The five plays are "The Medium," "The Vigil" "E. and O. E." "What Did Her Husband Say?" and "Private Room Number 6."

HEBBURN.

THEATRE ROYAL.—L., Mr. J. Grantham; M., Mr. J. Lambert; Asst. M., Mr. J. Sherwood.—Charles Lemmon is presenting his novelty dog acts.

HUDDERSFIELD.

THEATRE ROYAL.—D., Mr. Alfred Wareing; A. M., Mr. Walter R. Wilson.—Mrs. Brandon Thomas's company are here with "Charley's Aunt."

HIPPODROME.—R. M., Mr. J. Alban Newton.—William De Lacy's company in the musical comedy burlesque "Tangles" opened here on Monday, with Wm. De Lacy and Amy Osborne as the Husband and the Wife respectively, and dancing specialities by Phil Dooley and Girls.

PALACE.—R. M., Mr. Fred Haming.—Here are The Mongadors, jugglers; Ally Benson, dame and whistler; Claude Anderson, singing conductor; Tubby Turner and Partner, comedy; Fred Brezin, in his mysterious "Poucette en Acier"; The Hassans and Doris Gaskil, soprano, and Blanche Rollinson, piano.

ILKESTON.

COLISEUM.—Licensee, Mr. Saml. Lloyd; M., Mr. Lionel W. Halfpenny.—The Orpheus Trio; The Hadens in singing and dancing act; Lily Flexmore, dainty singer and dancer; Great Scott, the ladder king; Norman Court, comedian; Ernest Haigh, in his life stories; Pipifax and Partner, in humpsti-bumpsti Continental act.

IPSWICH.

HIPPODROME.—P., Mr. E. H. Bostock; M., Mr. R. Hendry; Mus. D., Mr. Chas. Myder.—Payne's Company in "Wedding Bells."

LYCEUM.—P., Mr. E. H. Bostock; M., Miss Edith Parkyn; Mus. D., Mr. H. Lewin Taylor.—Leslie Moreton and Guyton Heath's Company in "Chu Chin Chow."

JARROW.

THE EMPIRE.—M., Mr. Tate.—The Ballad Mongers are appearing here in a repertoire of songs.

THE KINO.—M., Mr. Percy Dawsone.—This week Dick Williams, the coon impersonator and dancer, is appearing here.

THEATRE ROYAL.—L., Mr. Hugh Robertson; M., Mr. J. D. Robertson.—Mr. Perce Leonard is presenting the musical burlesque, "The Redheads."

KEIGHLEY.

HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupton.—A strong bill is headed by Billy Bennett, burlesque comedian. Other turns are Rex Romaine and Prue Temple, in song and chatter; Les Bon Bons, novelty act; Dorvall and Dalcy, wire act; Julien Ross, comedian; Armstrong and Howarth, comedy couple; and King Luis and Son, speciality act.

LEAMINGTON.

THEATRE ROYAL.—S. O., Mr. C. Watson Mill; Mus. D., Mr. Isaac Hudson.—The Charles Doran Shakespearean Company are presenting "As You Like It," "Henry V.," "Midsummer Night's Dream," &c.

COLONNADE THEATRE.—R. M., Mr. John Halifax.—The variety is this week supplied by The Stellios.

LEICESTER.

ROYAL OPERA HOUSE.—S. O., Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D., Mr. Walter W. Waddington.—The George Edwardes production, in the always successful musical play "The Dollar Princess," is proving a delightful holiday attraction. The company, which is a specially selected one, take their parts in a praiseworthy manner, and amongst the principals are Miss Elinor Loveday, Miss Ena Dale, Miss Mollie Lester, Messrs. Edgar Stanmore, Vyvian Pedlar, Andre Brouard, Richard Lawrence, &c.

THEATRE ROYAL.—S. L. and M., Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D., Mr. John H. Vann.—The E. Hill Mitchelson's Repertory Company as this week's attraction, which is the final week of their stock season of 32 weeks, present "The Blackguard of the Queen's Regiment," in which Mr. E. Hill-Mitchelson as the Captain and Miss Violet Carlyle as the Queen do exceedingly well, with good support from Miss Sadie Speight, Miss Elsie Clarke, Miss Monica Holmes, Messrs. Stanley W. Healey, Bertram Oates, A. Wilson Wynne, Ted Mooney, George Walkley, and George Shreeve.

PALACE THEATRE, LTD.—C. and M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Advt. M., Mr. C. R. Stephens; Mus. D., Mr. John W. Lowe.—An excellent holiday bill here includes Wee Georgie Wood, supported by Dolly Harmer and Tom Blacklock, in a comedy sketch; Denis O'Neil and Pat Thayer, vaudeville artists; the Ten Loonies, in comedy musical act; Fyne and Hurley, burlesque comedians; Mia Sylva, soprano vocalist; Valsery, novelty violinist, and Macford's Magical Clock.

PAVILION.—P., The Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred Britcher.—The management have arranged a tip-top variety bill as a special attraction for this week. George Hyam, comedian; The Flying Potters, in comedy railway act; O'Malley and Towley, vocal and comedy act; Bobbie and Beatie, comedy entertainers; Fred Reid, with his concertina; The Mervan Girls, comediennes and acrobatic dancers; The Three Ingermannes, in equilibrist and musical act, and pictures.

DE MONTFORT HALL.—Catlin's Royal Pierrots presents splendid entertainment, which is pleasing good audiences. The troupe consists of the following: Syd Frere, A. McAllister, Harry Fairman, Barry Burns, Jack Britton, Weston Drury, Jack Dyer, Dorothy Ashley, Quest Paula, Grace Whitney, and Elsie Herbert.

MORECAMBE.

ROYALTY THEATRE.—Sec. & M., Mr. M. Morphet.—Messrs. Denton and Steuart present "Be Careful, Baby!"

TOWER.—G. M., Mr. H. R. V. Addenbrooke.—"Sawing Through a Woman," presented by P. T. Selbit. Jean Alexander, Jack and Emily, Hengler Bros., Frank Keen, Val Vett, Zillah Four.

WINTER GARDENS.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Harry Levante.—The Allied Revue Girls, Helen and Art, Doris and Ernie Miller; Leslie Hatton (light comedian).

ALHAMBRA.—Sec. & M., Mr. John Holroyd.—Hamilton Conrad and his Pet Pigeons; Enid Clifford, the popular soprano.

NEATH.

GNOLL HALL.—P., Gnoll Picture and Variety Co., Ltd.; Sec., Mr. Glyn Gething; M., Mrs. L. Freeman; Mus. D., Mr. Geo. E. Hutchins.—The special holiday attraction includes Barnes Bros. and Watson, the famous comedy jugglers; also Cecil and Jenny Astley, in a bright instrumental entertainment. Pictures complete.

PALACE.—P., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; R. M., Mr. E. Gilley; Mus. D., Mr. Edgar Lewis.—The holiday programme includes Just We Four, Pansie Maisie, Max and Frank, in a little comedy, and real harmony, and Harrison and Harrigan, comedy amusement caterers, and something different in dancing, also pictures.

NORTHAMPTON.

OPERA HOUSE.—S. O., Mr. Milton Bode; B. M., Mr. Jack H. Turner; Mus. D., Mr. Walter Ashton.—Return visit of "Paddy the Next Best Thing."

NEW THEATRE.—G. M., Mr. Percy H. Gallagher; Mus. D., Mr. Lawrie Owen; S. M., Mr. Fred Murray.—The Royal Gotham Quartette, Mary Gold and Partner, Stanford and Allen, Three Lambournes, Field and his golden harp, Arthur Pond, and Ernest Krake and Co.

NORTH SHIELDS.

THEATRE ROYAL.—P., The Theatre Royal, North Shields, Ltd.; M. D., Mr. Horace Lee; A. M., Mr. Sydney Hellyer; Mus. D., Mr. John Sutherland.—Mr. W. W. Ellis presents "A Week-End."

DOROUGH THEATRE.—P., Messrs. Thompson & Collins; G. M., Mr. G. F. Hill; R. M., Mr. James Johnson; Mus. D., Mr. Cecil H. Lavender.—Radford and Russell, in musical speciality; and pictures.

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock & Fitt; M., Mr. Hy. Furnival.—Mr. Hubert Woodward's company in "The Chocolate Soldier."

HIPPODROME.—P., Messrs. Bostock & Fitt.—Frank Elliston and company in "Dear Old Bean," McArdle and Donald, Gladys Beckley, Warsaw and Brewster, Fred Brand 3 Maxim Girls, Two Meurs.

THATCHED PICTURE THEATRE.—P., Bond & Sons; M., Mr. G. Starkey.—G. H. Carlisle, Bernard.

ELECTRIC CINEMA THEATRE.—P., F. H. Coopers, Ltd.; M., Mr. W. Pepper.—Henry Freeman, Dulcie Sisters.

OLDHAM.

GRAND.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. H. Kilrow.—Mr. Herbert Wellesley presents "The Buccaneer," with a strong company.

PALACE.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. E. Sharrocks.—John Barlon and Anne Ashley present "Back to Earth." The Windsor Troupe present an acrobatic novelty; Billy Sunday, comedian; Billy Matchett, comedian; Lole and Her, in their comedy musical sketch; James Edison, the singing juggler; The Bros. Franklin acrobats; and the Palace pictures.

ROYAL.—P., The Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. E. Lionel Cole.—The Millane Stock Company conclude their stay here with "The Woman Who Did Tell," with Miss Florence Churchill, John S. Millward and Joseph Millane. A charming little actress, Miss Peggy Cole, also appears with great success. Friday evening is set apart as a benefit to Miss Churchill, after which the theatre will be closed for decoration.

OXFORD.

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. D., Mr. S. C. Dorrill; Asst. M. and S., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—Mr. Donald Calthrop's company is providing the Easter holiday attraction here with the musical comedy, "My Niece." The cast includes Sam Wilkinson, Edgar Bruce, Dorothy Craske, Bibi Delebère, and Betty Coates.

PAISLEY.

THEATRE.—Sole P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. Bert W. Stephens.—Macgregor and Hood, Scotch comedians and dancers; The Seven Marvels, comedy acrobats; Miller and Phlora, vocalists and dancers; Petro and Leon, gymnasts; Henry Hilton, magical entertainer; V. M. Gaston, musician; and the Royal Quintette.

RINK PICTURE AND VARIETY PALACE.—Sole P., Mr. E. H. Bostock; M., Mr. Richard Lever; Mus. D., Mr. James F. McArthur.—Burley and Burley, "the nautical nuts"; Ellis Barrieton, vocalist; and pictures.

READING.

ROYAL COUNTY THEATRE. — The Easter attraction is Michael Morton's play, "Woman to Woman."

PALACE.—Janice Hart and Frank O'Brien, Romani, Ethel Barton and Harry Carr's 8 Orchards, Walter Cranby, Harry Shirley and May Ransome, Betty Hope and Sister, and Lane and Shaw.

REDDITCH.

PALACE.—R. M., Mr. A. Beaufort; Mus. D., Mr. Gus Heck.—Albert Douglass presents "The Jeffersons."

ROCHDALE.

THEATRE ROYAL.—P., The Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; A. M., Mr. Norman M. Robinson.—The C. and D. No. 1 company is presenting "A Bill of Divorcement," and it is proving an excellent holiday attraction. There was a crowded and appreciative audience on Monday, who were delighted with the fine acting of Gordon M'Leod and Dorothy Manville as Hilary and Sidney Fairfield respectively.

SALFORD.

PALACE.—P., Salford Palace, Ltd.; R. M., Mr. Geo. Breisford; M. D., Mr. H. D. Moorhouse.—T. Elder Hearn, Kiddy Kennedy, Moly Wells and Frank Mayban, De Alma, Al Brown, Nick Morton, The Skating Nelsons.

ROYAL HIPPODROME.—P., Messrs. Wm. Hy. Broadhead and Son; R. A. M., Mr. Fred. Bernardo.—Ernest Dottridge presents Arthur White and Co., in "Sammy in Society."

SOUTHAMPTON.

GRAND.—R. M., Mr. Arthur Weston.—Walter Howard presents his popular play, "Seven Days' Leave."

PALACE.—R. M., Mr. Harry Taylor.—Varieties by Hanlon Bros. and Co. in their pantomime-absurdity; Chas. Grandley, the erratic comedian; George Parr, whistler and mimic; Murphayne, musical act; Ethel Castaldini, the musical comedy favourite.

HIPPODROME.—R. M., Mr. Mark Lorne.—Harry Day presents a second edition of the revue, "Jingles," including Jos. Alexandre, Fred. Hastings, and Kitty Emson.

ROYAL PIER.—A. M., Mr. H. C. Sait.—Harry East presents "The Novelty Concert Party," including Margaret Glanville, the popular soprano, and Ronald Gourley, the well-known blind entertainer.

SOUTHPORT.

OPERA HOUSE.—P., Southport Opera House and Winter Gardens Co.; A. M., Mr. A. Walker.—The Carl Rosa Opera Company, here this week, is playing to good houses.

PALLADIUM.—A. M., Mr. G. E. Prance.—The Wylie-Tate production, "The Scrap-Book," is the attraction here.

PAVILION THEATRE.—P., Southport Pier Co., Ltd.; A. M., Mr. P. Artingstall.—"Hello, Charlie!" (revue) is doing well here this week.

STOCKPORT.

THEATRE ROYAL.—S. O. and M., Mr. Charles Revill; A. M., Mr. John Revill; B. M. and S., Mr. Charles Revill, jun.—Royal Productions, under the direction of William Revill, presents the musical burlesque "Gay Ostend."

HIPPODROME.—P. and G. M., Mr. J. H. Stansfield; R. M., Mr. E. J. Lyons.—Zona Vevey and Max Erard and great organ; Eddie Walker, comedian; Derry and Toms, comedy entertainers; Harry Taft, comedian; Mafuziang Manchu troupe of Chinese artists, and Romano Brothers, exponents of physical culture.

STOCKTON.

HIPPODROME.—P., North E. Entertainments, Ltd.; M., Mr. H. B. Metcalfe; S., Mr. G. V. Stainton; M. D., Mr. P. Ferris.—Dollie and Billie, juvenile entertainers; Roselle and Clifford, gipsy vagabonds; Melt and Bray, comedians; Norman Osborne, the fireman ventriloquist; the Dancing Durhams, and Millie Jillson, comedienne.

GRAND THEATRE.—P., Mr. J. Grantham; M., Mr. G. H. Rennie; M. D., Mr. E. Turner.—Messrs. Ugar and Ravers' "Crackers" burlesque.

WEST HARTLEPOOL.

EMPIRE.—P., West Hartlepool Empire Palace, Ltd.; G. M., Mr. Harry Esden; R. M., Mr. Josh. Tennant.—Hayman and Yorke present the revue, "Come On, Steve!" Cast includes Scott and Whaley.

GRAND.—P., Grand Empire Theatres, Ltd.; G. M., Mr. Stanley Rogers; R. M., Mr. S. Braithwaite.—The musical revue, entitled "Joy Nights" is presented here.

WESTON-SUPER-MARE.

GRAND PIER PAVILION.—P., Weston-super-Mare Grand Pier Co., Ltd.; M., Mr. H. A. Broomfield.—Miss Betty Fairfax and Mr. Keith Kenneth, in "Up in Mabel's Room."

KNIGHTSTONE PAVILION. — P., Weston-super-Mare U.D.C.; M., Mr. W. Payne.—Miss Cecile Barclay and Mr. Rupert Lister present "The Great Adventure."

PALACE THEATRE.—L., Mr. Carlton Fredricks; M., Mrs. C. Fredricks. — Mr. Fred Reynolds Vaudeville Co., including "Femestine," the "Little Colonel Co.," and Nora Conaires.

WORCESTER.

THEATRE ROYAL.—P., Tours, Ltd.; L. & M., Mr. Arthur Carlton, C.B.E., J.P.; R. M., Mr. Tom Bell; Mus. D., Mr. J. W. Austin.—Mr. Will Dalton is presenting a variety programme, including Mlle. Cameo and M. Avigor, in scenic effects.

YORK.

THEATRE ROYAL.—

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WEDNESDAY, APRIL 19, 1922.

SUPERSTITION AND THE STAGE.

FOOD for thought is supplied by the fact that the failure of a recent play has been associated, by superstitious minds, with its title. This included the name of a certain historical personage whose box-office record is a poor one. While we ourselves give little weight to this suggestion, it raises a point of more than a little interest to members of the profession. Does their superstition react against themselves?

Theatrical Jonahs.

Failures there must be, just as there must be successes. The fact that an actor, in innocence of bravado, pronounces the "gag" at rehearsal, will not damn a good play, nor will a strict avoidance of the "gag" save a bad play. All the same, the chances of success or failure are assisted by the mental attitude of those concerned, and it is conceivably possible that a play with all the seeds of a good harvest may be blighted by preliminary depression based upon superstitious and ill-founded fears.

There have been cases on record of individual actors who, because they happen to have been concerned with a long run of failures, have been regarded as theatrical Jonahs. They have possessed talent, and have not themselves been responsible for these failures, yet unthinking and superstitious minds have shrunk from them, at a time when they have most needed help.

We recall one actress of great ability whom managers refused to engage for this reason. They could voice no word against her. Critics were always loud in their praise of her. She was respected both for her art and for her generous nature. These facts were insufficient to overcome superstitious prejudices, and she passed through difficult days in consequence. Probably she, herself, had her superstitions.

It is in no spirit of criticism that we raise this question. Superstition is as old as religion, and, since Time moves at a leisurely gait, it will be many generations before we finally separate the meal from the chaff. Would not the profession be acting in self-protection, however, if it endeavoured to modify its superstitious tendencies, and to transgress certain superstitious codes without tremors?

As Old as Religion.

Superstition is as catching as fear, or courage. It cramps one's full expression. The seed of superstition is easily sown in your neighbour's mind, and your neighbour will easily learn to sow on his own account. "Fear is more pain than is the pain it fears," said SIR PHILIP SIDNEY; equally, the superstitious mind is more dangerous than is the superstition itself. What could be more illogical than that the humming of "Three Blind Mice" can ruin a play? On the other hand, the mental condition of a superstitious actor who hears the tune hummed may produce a nervy condition which will depress him and spoil his performance.

It is reported that, some years ago, a well-known actor-manager was caught humming "The Heart Bowed Down" at rehearsal. He was a novice at the time, but he soon learned wisdom. His head was cut open by a blow with a beer bottle, and for many weeks afterwards he was avoided by the rest of the company.

Another case may be quoted. One of the principal actresses in a musical play forgot her lines one night. She explained afterwards that this was due to the new dress she was wearing. To get a new dress during the run of a piece is supposed to produce lapses of memory. If this is so, the real reason must be either that the new frock has been allowed to fill one's mind too much (as such things do, off the stage as well as on), or that the superstition has preyed upon the wearer till it has produced the forgetfulness it insists on.

Hope helps us along our road. Fear holds us back. We believe that if the profession, following the suggestion of OLIVER WENDELL HOLMES, will walk up to Superstition and grasp its beard, the beard will come off in its hand!

THE PLAY IN PARIS.

A Week of Revivals—Le Bargy as Playwright—Mr. Red-tape.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—The Theatre Femina has not changed its name, as formerly announced, for the Russian season has been inaugurated by Maria Kousnezoff, who appears at the head of her troupe in a series of sketches and dances. This show of Russian art may be designated as applied terpsichorean arts, in which the fan and castanets or the kimonos and parasol have a predominating place. The Russian scenes, nevertheless, remain the most realistic, such as the country fair and the Grounka. La Balancoire sketch is perhaps the most applauded. These form the success of Mme. Kousnezoff and her clever troupe, in which Dneprov, Koline, Mmes. Militch and Kous, shine as stars amidst the nebulæ. The Balalaikas orchestra, with the manageress, in a Spanish dance, do well; the Japanese act about "O Hana San," pleases less, notwithstanding the artists have studied this number so minutely as to speak the lines in Japanese. Imitations are only agreeable when they are amusing. On the whole, the programme à la Balieff recalls the visit last year of the Chauve-Souris theatre of Moscow. André Gailhard is still mentioned as the director of the Theatre Femina. Soudeikine and Bakst are the producers.

"Une Danseuse est Morte."

The Odeon stage was the site for the Paris presentation on Wednesday of this drama in three acts, by M. le Bargy, the actor of the Comedie-Francaise, who recently returned to the fold. His play is cleverly developed, and should have a reasonable run at the Odeon, with the author in the leading rôle of a remorseful lover, who is responsible for the death of the dancer. Though produced in Brussels some weeks ago, the story of "Une Danseuse est Morte" has not been fully told in these columns. Barsange is a prominent Socialist; in private life he is the protector of a pretty dancer, Regine, but she never knows his true identity. She deceives him with a younger man, named Fred, and when Barsange learns of the clandestine meetings, he flies into a violent rage and seizes the fickle woman by the throat. She falls dead at his feet, and the horrified lover makes his escape. Naturally Fred is arrested for the crime, having been seen in the house that night—and, indeed, the audience heard him tap on the door as the curtain fell. The politician wishes to confess his guilt and stand trial, but his sister, also a fervent Socialist, persuades him, for the sake of the party, to remain silent, inasmuch as his conscience can be quite clear, it being certain the deceased suffered from heart disease, and did not really die from strangulation. One of his faithful followers soon after calls to solicit his influential protection. It is Fred's father, and he explains that his son has been accused of the murder. This unforseen situation is so bewildering that the conscience-struck Barsange breaks down and himself becomes mad. The last act then shows us the private asylum where Barsange has partly recovered his mind. Fred has been released, but the injustice of the first accusation has caused him to take to drink and become a moral wreck. Fred, however, calls to see Barsange, and when the latter realises the true situation he tells the young man the truth, writing a full confession to the police. But Fred, at the request of his father, destroys the letter, during which action there is a sound of a revolver shot from the adjoining room. Barsange has passed judgment on himself. This piece was warmly applauded, particularly the fine acting of the author being favourably commented on.

"Papassier s'en va-t-en guerre."

This three-act comedy by Laurent Doillet, presented at the Nouveau Theatre (Musée Grevin) on Tuesday, is the best effort mounted by Irenée Mauget this season. It is an amusing vaudeville of the Labiche school, the comic element being healthy and straight from the shoulder. Papassier was one of those reserve officers who rather liked the idea of war; but when hostilities broke out, he took care to secure a position in the rear, doing red-tape entanglement in Paris. He was in a fit during the bombardment of the capital by aircraft, and was seeking a transfer to more secure regions when a splinter from a bomb struck his foot. Being an influential party in the War Office, he gravely received the professed condolence of his subordinates, praise from his superiors and was granted a medal as if he had been badly wounded on the front. And Papassier seriously imagined he merited the fuss made around him. Polin, the popular comic, plays the rôle to perfection. It is a gem in irony, and in such clever skits the present company is always exceptionally good. It is accompanied by a piece in two acts by Gaston Arthuis, entitled.

"Conuaire,"

which is the first stage work of this newcomer. It is a simple little story on the advisability of the study of one's self. A writer is growing old and before it is too late he resolves to have a good time unknown to his wife. Unfortunately his faithful companion takes it to heart when she learns he is carrying on with another lady, her own most intimate friend, and consequently shoots herself. This psychological study is not devoid of promise, and the philosophy embodied in the dialogue makes up for certain tension in the action and places M. Arthuis as a young playwright from whom we may expect some strong dramatic work.

"Dolly."

Last evening (Saturday) the Apollo offered a new programme with the three-act operetta, "Dolly," by Victor Darley and Henri de Gorsse, music by Felix Fourdrain. It was written before the war, destined for M. Pavie, under the English title of "I Love You," and created at Rouen. The first act is laid at Brighton, the second in Paris, and the third at Lucerne.

"Une Nuit de la Dubarry"

Last evening the Eden re-opened with a three-act operetta, "A Night of Mme. Dubarry," by Armand Foucher and G. Rose, music by Albert Tollet, with J. Farres, Virgile, Mmes. Maton-Balazy and Maguy Parny. This broad musical comedy, depicting a phase in the life of the Court lady who succeeded La Pompadour in the favours of Louis XV., was produced at Nice last year.

Other Revivals.

And I may add, for the sake of the record, 'Les Millions d'Uncle Sam" has been revived at the Chatelet; "Les Saltimbanques" at the Gaité; Emile Zola's "L'Attaque du Moulin," music by Alfred Bruneau, at the Opera Comique; René Fauchois' piece, "Beethoven," at the Theatre des Champs Elysées, with the orchestra conducted by Henri Morin; "Cyrano de Bergerac," at the Porte St Martin; "L'Aiglon," at the Sarah Bernhardt; "Le Mangeur de Reves," with G. Pitcoff's company, at the Comedie des Champs Elysées (Montaigne); and finally, "Le Jour et la Nuit," of Vanico and Leterrier, music by C. Lecocq, at the Trianon.

Exhibitions on Tour.

It is the young people of the day who seem to appreciate the modern movements in art. We have heard of one of the younger peers financing some of the most progressive concerts of last year, and now another of them is showing a keen interest in modern drawing and painting and is helping the Arts League of Service in its scheme of sending portfolios of pictures on tour in the provinces. This scheme is an attempt to take the arts of painting and drawing to the country in the same way as the art of the drama has for the past three years been taken throughout England with such marked success by the A.L.S. Dramatic Touring Company. The scheme originated in correspondence received by the A.L.S. from people in the provinces who were anxious to get into touch with artists and to acquire some modern work, and it is believed that, all over England, there is an untouched public which, if it were given the opportunity, would show an intelligent appreciation of modern art. The contents of these portfolios have been chosen from the work of about thirty artists, representing various groups in the art movement.

THE MYSTERY OF THE THEATRE.

A COMPARISON WITH THE MUSIC HALLS.

By BRANSBY WILLIAMS.

There is a wonderful mystery about the theatre that is not found in the music-hall.

The cause is not far to seek. It is mainly the outcome of the war. During that great conflict variety artists and actors and actresses gave much of their time to entertaining the Tommies, either in barracks, camps, hospitals, club-houses, or huts. But, because of the fact that music-hall artists were mostly individual turns, they naturally became more intimate with the men, who knew them individually—their songs, their patter, and their mannerisms. So that when the soldiers returned to civil life, they knew the variety artists so well that they could refer to them as Tom, Dick, and Harry. The ancient illusion disappeared.

Theatrical artists, on the other hand, generally speaking, worked in companies; they did not work single-handed, and therefore the mystery of the theatre was still maintained.

Where the "Halls" Score.

But, with all this peculiar element of mystery, there are, I am sorry to say, many theatres that do not rise to the occasion; they do not grasp the opportunities that are in front of them. This is what I mean. In two or three towns in which I have been recently I have found that, while the local music halls were well lighted on the outside, and exhibited attractive posters, and had smartly dressed attendants, who seemed to say, "This is the best place to come to for a good evening's enjoyment," at the theatres there was scanty lighting, and one little day-bill posted outside the house. In fact, at certain theatres I have been to there has been no light outside at all until the doors were opened. At one place the lighting was so bad that I asked the manager what the trouble was. He smiled and said, "Oh, we have to save expenses somewhere." "But you are not saving money," I replied; "you are killing the show."

I have found in places to-day certain things exactly as they were when I used to play rough stock many years ago. What a contrast to the music-halls, in which a wonderful advance has been made during the last 20 years in stage lighting, dressing-room accommodation, advertising, and the methods employed in getting people to come to the shows. And yet the theatres to which I have alluded expect to live!

There are, of course, many attractive and most up-to-date theatres in the provinces and in the suburbs, where they ask people to come in, not wait for them to do so, where they know the value of good lighting and advertising.

Public for Domestic Drama.

Despite everything, my present tour has to me been inspiring. I love the change from the music-hall, so much so that instead of only doing this spring tour, I am arranging an autumn tour and a spring tour for next year. The music-halls will therefore not see me for very many weeks this year. I have been inspired to these ventures because I am convinced that the public like the class of drama I am presenting.

"David Copperfield" is purely a domestic drama. There is no sexual problem in it; no bedroom scene, no semi-naked woman. And yet every night in the week our receipts have gone up and doubled on the strength of the show itself. There have been no sensations for the public. In Birmingham I did phenomenal business, which staggered the management of the theatre, with the result before I left the theatre I fixed up to go back as soon as possible for two weeks, and promised that Birmingham would be my jumping-off place for my next production.

To prove that I have not intended to belittle the theatres by what I have stated when comparing them with the music halls, I may say that I am booking far ahead. In the autumn I shall take out "David Copperfield" and "Oliver Twist," and am now arranging for one of the biggest known dramas played by Irving, Kean and Charles Fechter. So I shall start with a repertory of three plays.

A Shakespearean Production.

Always I have preached repertory, and I am going to put my preaching into practice. Birmingham insists that next spring I shall not only do Dickens as they know I can do him, but also Shakespeare. In that city I have promised to produce one of Shakespeare's great tragedies, the entire production of which, belonging as it once did to Irving, I have bought. So there is something of interest in store for the provinces.

In my present production I am playing Micawber and Peggoty in "David Copperfield." Sometimes members of the public do not buy a programme; if they do they just glance at it and it is cast aside. They might see that Bransby Williams is playing Micawber and that's all. And when Peggoty comes on several members of the public have been heard to say, "The chap who plays the part of Peggoty is much better than Bransby Williams." I have all this sort of thing to put up with when I am playing a double part, but I do not mind; I thoroughly enjoy it. I am only creating interest in my show—adding to the mystery of the theatre.

Before I close there is one matter to which I would like to refer, and that is the interest local school's take in my performances. It is a well-known fact that headmasters of schools are keen upon allowing their scholars to attend productions of Shakespearean plays, but now, wherever I go, school children have flocked in at the matinées to see my representations of Dickens. At most of the matinées at which I appear school children predominate, and with them come their masters and mistresses, and all are anxious to make a sort of sweet intimacy with Dickens.

Of this turn of events I am proud. Shakespeare and Dickens are wonderful.

Shakespeare at Scarborough.

The Alexander Marsh and Carrie Baillie Shakespearean Company are visiting the Opera House, Scarborough, for the Birthday Festival Week, and will present seven of Shakespeare's plays in the following order:—"The Merchant of Venice," "Hamlet," "Romeo and Juliet," "Twelfth Night," 'Julius Cæsar, "As You Like It," and "The Taming of the Shrew."

"The Broken Melody."

A tour of "The Broken Melody," under the direction of Charles Seymour, in conjunction with Fred W. Baker, will start shortly. The well-known actor and 'cellist, Cyril Clensky, will play Paul Borinski, the part made famous by the late Auguste Van Biene.

AS YOU LIKE IT.

The Exception.

Easter is the one season when actors do not mind receiving eggs.

* * *

And also when they are able to enjoy a "weak"-end.

* * *

Apropos of eggs, it must be the oval shape actors usually object to, for they all like getting rounds.

* * *

Further Definitions.

An optimist is a humorous playwright trying to recollect the line at which his audience laughed.

* * *

And another optimist is a heavy tragedian trying to recollect a line at which his audience didn't.

* * *

Both Agreed.

Lady Alexander says that a woman these days wants eighteen dresses and a dozen hats a year. And the husband lets her want them.

* * *

But surely Lady Alexander errs on the lavish side? If a wife dresses up, her husband promptly dresses her down.

* * *

The other day, reports a Sunday journal, Owen Nares created a sensation by walking into a shop. I suppose all the assistants immediately rushed up to him and cried, "Sign, please!"

* * *

Re-Enter the Drury Lane.

The renovated Drury Lane is distinctly gay. The decorators determined that it should not be a Dreary Lane.

* * *

It has twice been burnt down. 'Tis a long lane that has no burning!

* * *

Incidentally, it has many times been drowned in applause.

* * *

Query.

"You can see well and hear well from every seat in the theatre," says Sir Alfred Butt. "And throw well?" asks the gallery first-nighter.

* * *

Why did the actor fly to the flies? Because he was bored on the boards.

TOUCHSTONE.

GEORGE DILLON AND FRED. O'DONOVAN,
in "The White-headed Boy," at the Aldwych.

WE HEAR—

That Charlie Chaplin recently witnessed the performance of Harry Tate's "London Follies" at Los Angeles.

* * *

That a famous cricketer's daughter "walks on" in a West End musical show.

* * *

That Cicely Debenham's new understudy is a great *devotée* of "pro." football.

* * *

That the Adelphi XI. plays a Keith, Prowse team to-morrow.

* * *

That a "star" comedian lost a fortnight's salary on the turf in one afternoon last week.

* * *

That a certain tour, of which much was expected, has not proved a success.

* * *

That "Chili Billie" will follow "Lumber Love."

* * *

That "Afgar," now in the suburbs, threatens to break the non-stop touring record.

* * *

That the obvious girl for the leading part, consistently overlooked by a certain management, will have to be asked if the show is to be saved.

* * *

That other changes will have to be made, too.

* * *

That Max Leeds is pleased with "Journey's End."

* * *

That Marston Garsia had five pupils sitting for the Bar Final.

* * *

That a well-known actress lost her jewels last week.

* * *

That the theatre's Pressman refused to make a "story" of it, "feeling sure that Fleet-street would take it for a spoof."

* * *

That by his fellows he was deemed wise.

* * *

That Willie Clarkson is enjoying his Easter Holidays at St. Leonards-on-Sea.

* * *

That he is a popular favourite at the Palace Pier.

THE VARIETY WORLD.

Spiritualistic Sketch at Coliseum — V.A.B.F. Matinee at Chiswick — Sir Harry Lauder at the Rotary Club.

"The Man in the Chair."

This spiritualistic sketch, to be produced at the Coliseum next week, has been written by Ian Swinley, and the leading part will be taken by Mr. Owen Nares. Although not propagandist by any means, it contains a problem which will probably draw the attention of all sincere spiritualists—and they are legion in these days. Many distinguished leaders of the spiritualist cult will be present on the opening night, and the management have invited them to offer their opinions.

Do a Turn for the Rangers.

Will any artists who are willing to do a turn at the recruiting concert to be held at the headquarters of the Rangers, Cheniesstreet, Tottenham Court-road, on Saturday, at 8 p.m., kindly send in their names to Mr. Moss Vernon, 3, Porchestersquare, W.2? Motor-cars will be placed at the disposal of artists to take them to and from their engagements.

V.A.B.F. Matinée at Chiswick.

Sir Oswald Stoll has kindly granted the use of the Empire, Chiswick, on Thursday, June 8, for a Variety Artists' Benevolent Fund matinée. This is the first time a performance has been given at Chiswick for the artists' own charity, and it will afford West Londoners an opportunity of supporting those who in the past have done so much for local funds. The Chiswick Empire has a record of its own to uphold, and the joint efforts of Jack Persich and Harry Marlow, who are organising the performance, should result in a packed house.

"The Peep Show."

The tour of "The Peep Show" is due to open at Cardiff on April 24. Although the cast has not been finally settled, it is probable that Mona Vivian and Mark Lupino will take up their old parts.

Another Fragson?

Bétoue, the French pianist, who makes his first appearance in England at the Coliseum next week, is well known to English visitors to Paris. He has the manner of the late Harry Fragson in his command of the piano, and in his whimsical interpretations of French and English characters; but, unlike the debonair Harry, Bétoue appears as a wild Bolshevik. Among other things, he threatens to introduce "Faust" as a fox-trot, and to give a travesty of the opera in Italian, French, Spanish, and Japanese.

Home Again.

On Saturday, April 8, Fred Evans "Florador," of the Florador Quartette, arrived in England after an absence of 14 years. Fred Evans Florador is the father of the popular film comedian, "Pimple." Pimple, who was in Preston, received a telegram announcing his father's arrival at Waterloo, and, taking the midnight express to London, found his dad at home, and being [illegible] a hearty welcome by his grandchildren.

Charles Coborn's Walking Tour.

Charles Coborn, who is walking from London to John o' Groats, has been held up, having seriously strained the tendens of both feet, and a rest has become imperative. He had walked a specified stage each day, except Sundays, as far as Dundee, but the 22 miles from Perth to Dundee, being taken at express speed, proved too much for him, and he was obliged to cry a halt. After resting the next day he walked towards Arbroath, but had to take train, after seven miles, at Menifieth. Leaving Arbroath the following day, he walked 13 miles to Montrose, but there Dr. Mearns A. Milne refused to sanction any more pedestrianism until after a good long rest, so Charles trained to Aberdeen, where he is for the present recuperating. His general health is excellent, but he says that with him it is a case of "How's your poor feet?" He is putting in some odd nights at concert work.

Welcome in Australia.

Before leaving Australia for New Zealand, Wilkie Bard was asked by Harry Musgrove to convey a message to his brother and sister artists that they should communicate with him care of the Tivoli, Sydney, regarding engagements down under, where they will be given a hearty welcome. Wilkie says they can be assured of a white deal under this management, which can offer from ten to twenty weeks in Australia.

Cecilia Loftus at the Globe.

Miss Cecilia Loftus, in her delightful impersonations, is meeting with great success at the Globe Theatre, her clever studies bringing rounds of applause and numerous recalls at each appearance.

N.A.T.E. Performance.

A performance will be given at the London Hippodrome on Sunday, April 30, at 7 p.m., in aid of the Emergency Benevolent Fund of the National Association of Theatrical Employees. Among the numerous artists who have promised to appear are Margaret Cooper, Mme. Alice Delysia, Peggy O'Neil, Sara Allgood, Lady Tree, Irene Vanbrugh, the Femina Quartette, Miss Olive Richardson's Dancing Nymphs, Sir Charles Hawtrey, George Robey, Alfred Lester, Harry Green, Harry Weldon, Chas. Austin, Laddie Cliff, Lily Long, and Syd Walker. Mr. J. M. Glover will conduct the orchestra in one of his selections, and Mr. Darewski will conduct his own compositions.

Sir H. Lauder a Guest of the R.C.

Sir Harry Lauder was the guest on Wednesday last at a luncheon given by the members of the Rotary Club of London at the Hotel Cecil. The president, Mr. R. S. A. Housden, was the chairman, and proposed the health of Sir Harry, who, in response, first treated the company to an original song voicing the praises of the Rotary movement. He went on to say that his first thought in coming amongst them was that he would rather bring happiness to the world by affection, and not hell by affliction. "I would rather," he said, "read a man's bank-book than read his credentials. Credentials are something that can be faked by the pen, but your bank-book! Oh, boys!" They could not fake the bank-book, but they would get all they put into the bank if they would only save it up. It was a habit with some people; with Scotsmen it was a gift. He wished the world had the gift of thrift, for the man who was thrifty and efficient was a patriot from the crown of his head to the soles of his feet, and we needed patriots now just the same as we did during the war." Sir Harry concluded with his song, "It's a Fine Thing to Sing," in which the whole company joined.

Mr. Fred Collins's Enterprise.

Having just acquired a long lease of the Theatre Royal, Edinburgh, Mr. Fred Collins has disposed of his interests at the Pavilion Theatre, Ayr, to Messrs. Ben Popplewell and Sons, who were associated with the theatre prior to Mr. Collins's tenancy. After redecorations, &c., this popular place of amusement will reopen under the new management the week commencing May 1. All engagements entered into by the late management will be played as per contract.

To carry on business at the Theatre Royal, Edinburgh, in conjunction with several well-known theatrical gentlemen, a small syndicate called the Edinburgh Varieties, Ltd., has been formed, Mr. Fred Collins being managing director. Last week an excellent all-round vaudeville programme, including Power and Bendon, those popular Scotch comedians, played to record business. We understand several notable bookings are being entered into.

Professional Masonic Service.

A professional Masonic service has been arranged to be held at St. Luke's Church, Chelsea, on Sunday afternoon, May 7. It is being organised by the Proscenium Lodge, supported by the Chelsea and several other lodges connected with the stage. Archdeacon Bevan, the vicar, will officiate, and the sermon will be preached by the Rev. W. P. Besley, M.V.O. The musical arrangements will be on an elaborate scale. Freemasons can obtain tickets for themselves or their families and friends on application to the hon. organising secretary, Mr. W. Hitch, 69a, King's-road, Chelsea, S.W.3.

Marie Lloyd at Brighton.

Miss Marie Lloyd, who is spending the Easter holiday at Brighton, was in good form on Friday night at the Metropole. During the concert in the Winter Garden she volunteered a "turn," and, stepping on to the platform, gave her song "Shall a Woman Tell?" a friend accompanying her. Marie met with the heartiest of receptions. It was with difficulty she was allowed to go. The popular comedienne will be back in London on Monday, appearing at the Holborn Empire.

Hilda Nelson.

Returning to town by an early morning train from Leeds on Sunday last, Hilda Nelson discovered within a few minutes of her departure that she had left her handbag, which contained her salary and some valuable miniatures she had recently purchased, in the waiting-room. Miss Nelson immediately informed the guard, who communicated the loss at the next stopping place. When the train reached Sheffield, the guard received word that the bag had been found by an official, and he was advised that as the bag contained valuable property, the finder would travel to Sheffield and hand over the bag if Miss Nelson would await his arrival by the next train. Miss Nelson, who was naturally greatly relieved to hear of its recovery, waited, and as the finder would not hear of a reward, she handed him a cheque for £3 3s. for the Railway Orphanage.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that seventeen death levies are now due upon the 1922 books. Red stamps sixteen.

A New Harlequinade.

Miss Sybil Arundale presented a new version of "The Harlequinade" at East Ham Palace last week. Miss Arundale took the part of Harlequin herself most effectively, and the dressing of the clown, Joey, and Columbine were true to type. The drop scene was most effective, and the singing was of an unusually high standard, the song from the prologue of "I Pagliacci" being given with great verve.

Empire, Edmonton.

Reconstructional work to the auditorium and a general redecoration is now taking place at the Empire, Edmonton. The pit is being "scrapped," and plush tip-up seats installed, which will be bookable.

Will Hay's New Sketch.

This week, at Finsbury Park, Will Hay introduced a new sketch, "The Head of St. Michael's," which proved an immediate success, and will undoubtedly be a worthy successor to "Find the Beetle." The latter sketch is still in popular demand, and we understand from Will Hay that he cannot entertain any immediate bookings for the new sketch, which will only be presented at halls where he has played the former sketch.

Scott Sanders.

Last week, at the Hippo., Leeds, Scott Sanders commenced a three months' provincial tour, and does not return to town until the first week in July at the Wood Green Empire. Since Scott played at Shepherd's Bush a few weeks ago, he has booked a large number of dates through Reeves and Lamport.

Syd. May.

Syd. May, the well-known mimic, has returned to town after a very successful tour with the Controlling Company. Syd. is at present resting, and, although an offer for abroad is being considered, he is anxious to remain in the Old Country. Such a clever artist should not be long idle.

Lucille Benstead.

At the Palace, Salford, last week, Lucille Benstead commenced a provincial tour for two months after a season in town.

Elkins, Fay and Elkins.

We are glad to see that Elkins, Fay and Elkins were able to resume last week at the Hippo., Willesden, as they were obliged to lay off for a couple of weeks owing to one of the team being indisposed. These boys remain in town for some time, and are this week at the Grand, Clapham.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild acknowledge with grateful thanks the following: Collection, per Miss Alice Craven:—A. F. Thomas, £2; Jack Cock (Chelsea footballer), £1; Daisy Wood, 5s.; J. Corner, 5s.; Ruff and Tumble, £1; Howe and Howarth, 4s.; Van Dock, 2s. 6d.; Irene Ceal, 2s. 6d.; Helene Beaufort, 2s. 6d.; Le Enans, 2s.; Spotty, 2s.; A. Moffert, 2s.; Rosa Cram, 1s.; J. C. Max, 1s.; Round Up, 2s. Per Miss Lottie Albert:—Miss Dorothy Ward, £1. Herbert Bros. and Jackson, £4 4s., collected from friends; Mrs. Carl Hertz, £1 1s., annual committee subscription; Theodore Goddard, Esq., 10s. 6d., donation.

The committee again appeal to their supporters, for even with the large amount of new clothing purchased, they find the greatest difficulty in meeting the constant demands made upon them for boots and shoes, and all kinds of clothing for men, women, and children. During last week six parcels were despatched to different quarters, independent of the weekly grants. All parcels will be gratefully received by the secretary of the Guild, 18, Charing Cross-road.

Katrina.

We have been asked to state that Katrina, the wonder dancer, is in no way connected with the act of Patrick Kay and Katrina Lawler, which was at Chiswick recently. Katrina is still working with her partner, Joan, and they are fully booked on all the principal tours. Katrina and Joan are at Wood Green this week, and Shepherd's Bush next, and then resume their provincial engagements of the Moss and Stoll circuits, returning to the Coliseum in July.

"Rose" Songs Popular.

Our paragraph last week with reference to the popularity of "Rose" songs was inaccurate owing to the omission of a line. It should have read:—"Hilda Mundy led the way with 'Vamping Rose,' then came 'Rose of Bloomsbury Square.' Marjorie Fulton sang another Rose number, and now we hear that 'Second-hand Rose' will soon be popular."

Anita Edis.

On Monday, at the Bedford Palace, Anita Edis, the talented wife of Freddie Forbes (who is doing so well just now at the Palladium), opened in a single act, and made an excellent impression with her three numbers at a late hour in the programme.

Indisposition of Trueman Towers.

We are sorry to learn that Mr. Trueman Towers, the acting manager at the Leicester Palace and Floral Hall, who has only recently recovered from a serious illness, is again indisposed.

Pearl Mitchell and Sister.

Recently arriving back from South Africa after a most successful tour, that charming violiniste, Pearl Mitchell, and her sister, are this week resuming at Port Talbot, and will shortly reappear in town.

Rich and Galvin Doing Well.

That clever pair of dancers, Rich and Galvin, are doing particularly well just now at the Palladium in "Rockets," and gain big applause for their numerous items, one of the many attractive features of this production.

Doris Ashton and "Jimmie."

Last week, at the Hippo., Willesden, Doris Ashton found herself without an accompanist on the Monday night, but was able to persuade her sister "Jimmie" to make her stage début, and was congratulated by the management for her plucky efforts at such short notice.

Austin Rudd at the Bedford.

It is over twenty years since Austin Rudd last appeared at the Bedford, and he received a great welcome on Monday, singing three numbers. At the Victoria Palace next week Austin has two new ones to sing, "The Geddes Axe" and "I'm Getting Better Everyday."

Eddie Gray.

The juggling entertainer, Eddie Gray, who is paying a brief visit to Ireland this week, at the Tivoli, Dublin, goes to the Continent for the month of June. Eddie resumes the L.T.V. tour next week.

Arthur Anarto's Bereavement.

The week before last The Anartos should have played the London Coliseum, but just before opening Arthur Anarto received word that his brother was dying in Paris, where he passed away on the 5th inst. This week the boys are playing Lewisham, and next week play Manchester instead of Chatham, returning the following week to the Victoria Palace.

Clarkson Rose.

Next Monday Clarkson Rose, "The Modern Comedy Merchant," will make his reappearance in the West End at the Alhambra. Although Clarkson has fixed several tours on the Stoll Circuit for his own act, and that of Olive Fox, we understand that negotiations have not been concluded with other tours for the individual acts in lieu of the double act, so there is a possibility that Clarkson will be absent from the halls from the end of May until October.

Photo, Fielding, Leeds.

NELLIE PERRYER AND BEN OSBORNE.

Ben Osborne and Nellie Perryer have firmly established themselves on the halls with their novel entertainment, "Seeing the Show." Prior to their music hall début, they were very popular in the concert world, and later Ben and Nellie understudied W. H. Berry and Mabel Sealby at the Adelphi for some time.

Ristori and Partner.

The act of Ristori and Partner is still gaining in popularity, judging by their receptions around the L.T.V. halls, and they are repeating their successes at Kilburn this week. Ristori looks a perfect lady, and audiences are greatly astounded when the deception is revealed. His fiddling and subsequent burlesques receive the heartiest of applause. His "partner" is well in the picture, and recalls the old days of the Alhambra Ballet.

Whit Cunliffe.

This week, at Clapham and Hammersmith, Whit Cunliffe resumes the L.T.V. Tour. The topical star is, we hear, introducing a new number, "Take Your Holidays Earlier in the Season," and another, called "Voices."

Mayne and Sheridan.

Next week, at the Victoria Palace, Percy Mayne and Jack Sheridan will present their new act, including change of costume, which was successfully tried out recently at Birmingham, and is this week being played at Swansea.

A Clever Pianist.

Occupying a late position in the programme this week at the Hammersmith Dechelette, the eminent pianoforte virtuoso, is making his London début on the halls, where, on Monday, he was given a most gratifying reception. Dechelette has been the talk of many provincial towns on the Moss tour, and his opening in town this week augurs well for the future.

The Real McKays.

The act of the Real McKays has been winning golden opinions at all the dates played on their provincial tour, which they concluded at the Hippodrome, Manchester, last week. They are appearing at the Grand, Clapham, this week, their last date in town prior to sailing for South Africa on the 27th inst.

Herbert Clifton.

Next week, at the Alhambra, Herbert Clifton, who has recently recovered from a rather severe illness, will make a welcome return visit to the West End.

George Wilbey.

George Wilbey has been unable to appear for the last two weeks owing to an attack of bronchitis and influenza, but we are glad to hear that he is progressing favourably, and hopes to continue on the L.T.V. tour next week. George tells us he is studying a new and original act, written by Jack Roberts, which he hopes to produce in a few weeks' time.

Fullers Enterprises.

Tom Leamore, and Kit Toms and Fred Roma, sailed on Saturday, the 1st, per s.s. "Orsova," to fulfil engagements on the Fuller Time. Mr. Gordon P. Firmin has, we hear, acquired the Australasian rights of "Nana's Daughter," by Lodge Percy and Henrietta Schrier, also "The Golden Chance," by St. Aubyn Miller.

Violet Black.

On the Controlling Tour just now, that accomplished artist, Violet Black, with a revival of that popular success, "In the Tube," with Charlie Bell in his original part, is meeting with a hearty reception. Miss Black concludes her provincial season next week at Southend, after which she opens in town for a few weeks.

"Oh! Laugh!" Coming to Town.

That ever-popular show, "Oh! Laugh!" which has been played continuously for three years with only six vacant weeks, commences a London season on the L.T.V. circuit on May 8 next. Billy Caryll, along with Hilda Mundy, are still carrying on the good work.

For South Africa.

Weynen and Co. sailed from Southampton on Thursday last, per R.M.S. Kenilworth Castle, to fulfil engagements with the African Theatres, Ltd., booked by the

The Two Fishers.

Recently, at the Empire, Nottingham, the Two Fishers, in their beautiful athletic scenic novelty, "A Florida Enchantment," resumed the Moss Circuit, the lady partner having recently returned from a trip to Norway extending over six weeks. These artists met with a hearty reception in the lace city for their original act.

SIR HARRY LAUDER AT BALHAM.

Gala Performance in Aid of Local Hospitals.

There was a memorable evening at the Balham Hippodrome, on Thursday, for the Gala Performance in aid of various local Hospitals afforded London it's first glimpse of Sir Harry Lauder, on his return to England. His turn, which concluded the programme, was made the occasion for great enthusiasm. Even when he had sung six songs, including a nautical ditty, "There's somebody waiting for me," and a rollicking chorus number "It's a fine thing to sing," the audience would not let him go. So his fine, sympathetic voice was heard once more unaccompanied, in that good old Scottish ballad "Bonnie Mary of Argyll."

Then Sir Alfred Butt came upon the stage. He expressed everybody's grateful thanks to Sir Harry for his brilliant performance. There was one great quality about Sir Harry, he said, and that was that he said what he thought and thought what he said, and, above all, what he always thought was for human happiness. If Sir Harry had not been a great entertainer, he would have been a great leader of men. Sir Alfred Butt then presented Sir Harry with a case of pipes provided by anonymous donors, and the audience then insisted upon Lady Lauder appearing on the stage, when she was presented with a bouquet. Sir Harry created great laughter subsequently by auctioneering a number of small articles for which he coaxed nearly £200 from the audience on the charity's behalf.

Several other music-hall stars also came along and gave of their best. These included Violet Essex, Mr. Harry Weldon, Mr. Bert Terrell, The Versatile Three, and Mr. Harry Moore.

THE TERRIERS.

Good Friday Banquet.

Mr. Bruce Green presided over a goodly number of Terriers and their friends at the banquet at the Grafton Hotel on Good Friday evening. In addition to Mr. and Mrs. Bruce Green there were present, among others, Mr. Albert Voyce, Mr. and Mrs. Arthur Gallimore, Mr. and Mrs. Ken Gallimore, Mr. and Mrs. Chas. Kasrac, Mr. and Mrs. Wm. Welsh, Mr. Jack Butt, Mr. and Mrs. Edgar Curtis, Mr. Eddie Gray, Mr. and Mrs. Chas. Clark, Mr. and Mrs. Fred Fields, Mr. and Mrs. Harry Moore, Mr. and Mrs. Arthur Were, Mrs. Ford, and Messrs. C. Douglas Stuart, Carr Lynn, and Walter Norman. Miss Lottie Albert's party included, beside herself and Mr. Oscar Osborn, Mrs. Chas. Coborn, Miss Bessie Clifford, Miss Dorothy Trevelyan, Miss Cecille Marks, Mr. Jack Marks, Miss Zarna Volna, Mr. J. Smith, Miss Ettie Osborn, Mr. Alf. Hyam, Mr. Sam Greenberg, Mr. D. Marks, and Mr. Gus Marks.

After the loyal toast had been honoured, a non-stop concert was given, which reflected much credit on Mr. Charles Kasrac, the organiser. Mr. and Mrs. Lindon Berridge opened the programme, Mrs. Berridge singing "The Longest Way Home," and her husband "Land Fit for Heroes" and "In a Few More Years," excellently. Mr. Alf. Sim's two songs, "Friend o' Mine" and "Old-fashioned Town" were very well received, as were Miss Gertie Hall's two numbers, "Treat 'Em With Kindness" and "To-day's the Day." Mr. Carr Lynn proved vastly amusing in his "imitations," and as an encore he told some new anecdotes. Mrs. Moore sang sweetly Tosti's "Good Bye" and "Annie Laurie," and variety was introduced by Mr. Alf. Leonard's violin solos, very finely rendered. Miss Zarna Volna used her beautiful voice to advantage in "Darling" and "Maybe You'll Forget Me"; and Mr. Charlie Clark scored with a scene-shifter's number and the "Absent-minded Beggar," with variations. Magini and Mr. Harry Moore, the latter quite topical, also contributed to the capital entertainment.

VAUDEVILLE GOLFING SOCIETY.

The committee meeting of the Vaudeville Golfing Society, held at the Victory Restaurant on Thursday last, decided several important matters. There were present Messrs. Dave Carter, Jesse Jacobson, George Swift, Geo. Sanford, Harry Barrett, R. Hind (secretary), B. Bleach (treasurer), and Bert Weston (in the chair). After the minutes of the previous meeting had been read and passed, and votes of thanks passed to the Fulwell Golf Club and Mr. Charles Austin for their share in the recent successful competition, it was decided that a meeting should be held at the Victory Restaurant to-day (Thursday) at noon to present the "Charles Austin" cup to Mr. Billy Merson. The meeting then proceeded to the election of many new members.

Future Events.

It was decided that the monthly medal should be played for the second Friday in each month at Raynes Park, and the monthly "bogey" competition the last Friday in each month at Sudbury. May 16 was the date decided for the competition for the "Dave Carter" cup. The venue will be Sudbury, the play will be "bogey," and the cup is to be won outright. Future events will include "Gillespie" cup, June 16; gold medal, July 21; captain's prize, Aug. 18; "Merson" shield, Sept. 15; and "Stoll" cup, Oct. 20. In addition there is an annual bogey prize, to be played for on July 1, at a special course to be decided upon in due time.

Handicap Committee.

The important question of a handicapping committee was not forgotten, and the following were elected to form that body:—Messrs. Dave Carter, Geo. Sanford, R. Hind, Billy Merson, J. C. Humphrey, W. Bleach, Worland S. Wheeler, Horace Sheldon, and Billy Leonard. Five is to form a quorum. The committee has started work already, the first meeting being yesterday (Wednesday). It is understood that only temporary handicaps will be allotted for the present, and a letter is being sent to each member inviting them to send in three cards, vouched for by a fellow-member. Such cards should also state handicap held in other clubs, and the last day for sending them in is May 31.

THE OPTIMISTS' CLUB.

The Optimists—one of the cheeriest of clubs—has recently been undergoing alteration and redecoration, and has now vacancies for 100 new members, at £2 2s. subscription and £1 1 entrance fee.

The only club to be housed in a theatre—its premises are over the New Oxford Theatre—it already has many members connected with and interested in various branches of the profession,

"It would be a good thing," said Sir Charles Higham, M.P., the president, at last week's "warming" of the new premises, "if everyone became a proclaimed optimist, and I should like to see an Optimists' Club in every city and town in England. It would be a good thing for the members themselves, for those who are employed by them, and for the country itself."

An optimist was a man who made up his mind that there was nothing much the matter with the world except himself; and that it was for him to improve things in his own sphere a bit, and do a good turn, if he could, for those around himself. All over the country we wanted this feeling—good fellowship, goodwill, love of country, love of King, and love of Empire.

Lord Dewar and Sir Sampson Sladen are vice-presidents of the club, and Mr. Carl Hentschel the energetic organising secretary.

Harry Liston, the original, is meeting with great success with excerpts from his famous "Merry Moments."

THE OPEN ROAD.

WHOM SHALL WE MEET ON THE WAY?

[Below we give the names and journeys of motoring artists who will be on the road on Sunday. We are always pleased to insert under this heading news items likely to be of interest to members of the profession who are motorists.]

Leslie Strange, Edinburgh to Leeds.
Hilda Nelson, Harrogate to Manchester.
Fred Duprez, London to Bradford.
Mayne and Sheridan, Swansea to London
Osborne and Perryer, London to Manchester.
G. H. Elliott, Glasgow to Birkenhead.
The D'Ormondes, Bolton to London.
Mart and Pep, Attercliffe to Warrington.
Robb Wilton Birmingham to London.
Pimple, Sheffield to St. Helens.
Ernie Mayne, Brighton to Southampton.
Bruce Green, Cardiff to London.
Tom Newell, Bradford to Hull.
Rich Hayes, Manchester to Brighton.
Noni and Horace, London to Attercliffe.
Lily Morris, Glasgow to Edinburgh.
Hengler Bros., Morecambe to London.
Herbert Lee, Derby to London.
Lily Long, Hanley to London.

THE LONDON MUSIC HALLS.

THE COLISEUM.

Mr Augustus Yorke and Co. are appearing here this week in the new playlet, entitled "Memories." The scene is laid in Florida at the present time. Mr. Yorke plays the part of an old actor, Thomas Kenyon Blake, who has been through the mill, but in later years has succeeded so well that he has been able to buy the hotel which forms the only scene. The opening shows us a younger actor, Bob Tilton, and his fiancee, Kenyon Morley, who have been appearing at the local theatre, but they have done so badly that the former is about to leave without paying his bill. The old man has a long talk with him about his previous experience, with the result that Bob Tilton accepts work in the kitchen; and when his fiancee interviews Blake, she learns that her mother was the old man's sweetheart. Thus are memories revived. These cannot be obliterated, and the young people, besides gaining the old actor's blessing, receive promises of considerable financial assistance. As the curtain falls Blake is left alone with his memories. Mr. Augustus Yorke contributes a delightful study of the old actor. Mr. James Whigham is well cast as Bob Tilton, and Miss Violet Warner gives a sympathetic portrayal of the young actress. Mr. Joe Freeman completes the cast as Stanley.

Another new sketch of the burlesque type was that presented by Mr. Eric Barber and Co., and called "The Village Dramatic Society." The vicar's prologue before the curtain and the subsequent "fairy" play, in which the vicar plays the rôle of Prince Charming, were very amusing Mr. Eric Barber achieved much success as the vicar, and as the wife Miss Sybil Brooke did excellently. Mr. Fred Baker as a farmer, Mr. Nelson Brontay as the actor, and the Misses Phyllis Morden and Georgina Hughes all added to the general success.

Gintaro, the famous Japanese juggler, is accorded the heartiest of welcomes; Jock McKay's impromptus and excellent comedy work are loudly applauded; whilst Roxy La Rocca, truly described as the Wizard of the Harp, keeps the audience thoroughly entertained and is a great favourite. Miss Ella Retford is singing "Hello, Prosperity!" and "It's All Over Now" with her accustomed vivacity and charm, and she also contributes a capital character study of a New York Bowery girl. Du Calion repeats clever feats on the ladder, and keeps his audience in very merry mood with his priceless patter Clotilde and Alexandre Sakharoff remain to charm again with their exquisite dancing. Winston's wonderful water lions and diving nymphs close the bill and are loudly applauded.

THE EUSTON.

A capacity audience on Monday paid full tribute to Mr. J. Murray Heriot's excellent holiday programme here. There was one disappointment—Le Petite Nina not appearing, Miss Bessie Clifford appearing in her place. Miss Clifford opened with her "Crinoline" number, followed with a piquant Parisian song, and closed with her Chinese song and dance to the accompaniment of loud applause. Miss Bessie Mason sang beautifully "I Hear You Calling Me" and "Maybe You're Glad." Bella Bijou, assisted by Gilbert Lonsdale and May Dana, has a capital vehicle for her comedy powers in Norman Lee's sketch, "The Handful," and laughter loud and long is heard whilst she occupies the stage. Dave Godfrey, assisted by Dora and a small boy, contribute some excellent magical nonsense. Dan Bros and Sherry's merry musical mélange includes a siffleur, violinist, pianist, and singing and dancing, "Dixie," "Tennessee" and "Harmony Lane" numbers. These bright and clever boys have a hearty reception

Sam Mayo, in "A Change for the Better," doffs his dressing-gown after singing "Breakfast in Bed," and gives us a smart "at the piano" act. Sam's humour is of the best, and he keeps his audience in very merry mood, particularly in his ode to Mr. Johnny Walker. Sandy Rowan's "cameos from Scottish life" include Daft Willie and an old Scotch pedlar character number. Sandy is a clever character comedian, and he is ably assisted by a pretty Scotch belle in his last number. The Lisbons' clever skating act, including Leoni, described as the human top, complete.

TOTTENHAM PALACE.

The programme at the Tottenham Palace this week is worthy of an Easter or any other holiday. In addition to the Princess Trio (presenting a new act, and noticed elsewhere), Miss Maud Hughes, soprano, charms her hearers; Theo. Ward introduces a "pianistical phantasy," which is entitled "Masterpieces"; Mr. Jack Warman, "the stick of mirth," treats the audience to some real fun; and Herbert Darnley again appears as "the drollest of dames."

Then there are the Medini Trio, equilibrists (and musicians) on unsupported ladders; and the Yelson Trio, in their herculean gymnastic act; both much appreciated acts. William Mazuz presents the Mazuz and Mazette Three, the "laughter creators"; and Miss Hilda Stewart and company, including Mr. Patrick Quill, present "The Apple and the Woman," by Herbert de Hamel.

THE ALHAMBRA.

Alhambra audiences are this week giving Hetty King a great welcome on her return to London. She has four numbers to sing before she is allowed to depart, and even then there is a demand for more. And what a fine artist she is! "Bachelor Days," a delightfully tuneful character song, gives her full scope for the type of male impersonation that she has made her own; but it is in the character of the Guardsman that she shows her real artistry. There was a precision and smartness in her "slope-arms" that would have drawn praise from a sergeant-major. She even looked the part, which is a great achievement. Herbert Clifton has a wonderful diamond dress of 22,000 stones which is a delight to the eyes. He is an original artist to the extent of introducing himself by a prologue in rhymed verse, and his gowns are wonderful, although he indulges in burlesque.

The programme is worthy of the Alhambra traditions. Doris Lee and Elsie Steadman do their comedy "bits and pieces" with great gusto. Then there is Jay Laurier, as quaint as ever, and to all appearances as irresponsible; Gene Gerrard, "the bibulous one," displays a close knowledge of the weaknesses of a policeman, and his partner is a very clever foil. Mutt and Jeff, two clever black comedy entertainers; Dan Whitley, the N.Y. Band, and the musical absurdity "The Disorderly Room" balance a programme that should please all tastes.

HAMMERSMITH PALACE.

There is a good holiday programme at the Hammersmith Palace this week. Le Bergs are clever dental acrobats, and Sanford and Lyons have some capital cross talk and are very neat dancers. Cruikshank had a hearty reception, and scored in "Johnson's Wedding," the chorus being taken up by the audience, then followed a clever "Cats' Duet," and an "Old Fashioned" song, ending with "Auld Lang Syne," and for an ensore his "Battle" song with Cello Obligato. Scot Gibson gave a good selection of "Yarns" and his two songs, "Old Songs are Better than the New," and "The Land for Hero s to Live in." Niobe is a very efficient and pleasing instrumentalist, giving selections from Faust and other music of a high character.

Harry Weldon was, of course, a great favourite. His songs and his very funny burlesque character sketch, of a boxing match and "Bronzo," the bull fighter, were greatly enjoyed. Jessie Preston did excellently, in her character impressions of an Irishman, a Scotchman; and Mrs. Smith Dechelette put in some very fine pianoforte solos, and received an enthusiastic curtain. Whit Cunliffe, the popular light comedian, was in tip-top form in "Utah," and the "Matrimonial Handicap," and The Vedras, clever acrobats, completed the bill.

EAST HAM PALACE.

There is a first-rate holiday programme at the East Ham Palace, and crowded houses on Monday night heartily welcomed every item. Dolly Victoria is well-named the Australian Madcap, for she does most daring tricks on a bicycle, being assisted and ably supported by her brother. Selig and Hart, in their discussion over a little "Brown Hat," are most diverting, and kept the house in one ripple of merriment. Haley's troupe of talented little artists submitted a delightful scena, a most enjoyable feature being the old-world dances in old-world costumes. Rocco and La Marisky gave some entertaining exhibitions of Parisian dancing, and their graceful movements were keenly followed by the audience.

Noni and Horace, in their popular musical absurdity, had a very hearty welcome, the clowning being much to the taste of all. Franco Piper, the "banjo king," revealed untold possibilities with that instrument, giving some entirely new compositions for all his trick novelties. Miss Jessie Allen is a clever vocal comedian, the two items contributed, "Crooning" and "That's How I Believe in You," being very entertaining. Chas. Kasrac and Miss Jordan Palmer were very clever in their "Merry Movements" scheme. Their acrobatic movements were very smart and well deserved the applause awarded.

SOUTH LONDON.

Mr. John Hay is to be congratulated upon the fine bill he is presenting here this week. Delafo, a juggler, who opens the programme, is exceedingly smart, and is followed by Cole and Robbins, a pair of dusky entertainers, who provide plenty of comedy and music They sing a "mammy" song, and gained hearty applause for their rendering of "Nobody's Baby." Cyril Key and Jenny Keyworth do not believe in resting upon their laurels. Their present act is one that gives these two clever artists every scope to exhibit their undoubted talents as purveyors of refined comedy and delightful singing. In the latter department the lady scored heavily with "Do You Ever Think of Me?" The Martinis, who claim to be Europe's Premier Ballroom Dancers, will take a lot of robbing of their title. Probably their best item was a splendidly danced Spanish fandango, and they finish up with a humorous dance to the music of "Ain't We Got Fun." A decidedly clever couple who are well served by their accompanist.

As a comedian Dick Henderson is par excellence For fifteen minutes he keeps the audience in a roar of laughter with his whimsical comicalities, and finishes with a splendid rendering of "Old Pal." His turn gained a well-deserved ovation. Woodward and Pago are a versatile duo, for not only are they clever trick cyclists, but are smart musicians, using for their purpose double-horned phono-fiddles. Carl Heriz, who tops the bill, never fails to amaze, and in addition to his wonderful canary trick, he is presenting the great Indian rope illusion.

LONDON, SHOREDITCH.

Among the holiday turns that possess great attractions here are Kath, Wynne and Leslie, in their delightful novel vocal and cancing scena. "A Night of Romance" is charmingly sung, and the clog dancing is quite of the best. The "Cupid Scena," too, is both quaint and amusing in the precocity of the two juveniles and the jealousy of the two fair ones, caused by their diminutive swain. Harry Fields, the clever mimic, is very popular in his songs, "Italian Skies," rendered with character and observation, and his impressions, including Gus Elen, Wilkie Bard, and Ernie Mayne. Billy Doust and Della Butler give a first-rate mixture of mirth and melody. Their clever cross-talk is much to the taste of the audience, and their closing duet evokes loud applause. "Sweet and Low" is prettily sung and ushers in other old-time favourites, which still have power to charm.

Harry Emeric, the mirthful one, in his latest success, "Stranded," extracts great fun from "Don't Take That Cradle," &c. As the railway porter in "Stranded" he is a scream, and "an old-fashioned station" is a gem of humour. "Repairing a Piano," the musical burlesque, in which Kranton appears, is very funny, and his xylophone-playing on this instrument s very good. The conjuring comedian, Carlton, and his satellites score in "Hypnotism," which is a laughable travesty on spoof spiritualism. Milly and Gordon Trio, in vaudevillian versatilities, consisting of songs and step-dance and somersaulting, gain applause for their cleverness and dexterity. The Kohs, novelty entertainers, acrobats and balancers, and stilt-walkers, &c., complete.

PUTNEY HIPPODROME

Mr. W. T. Martin, the popular manager at this hall, has an excellent programme to offer his patrons this week, and excellent business is the result. The Great Carmo, who occupies the stage for one hour and ten minutes, is responsible for one of the finest mystery acts at present before the public. Besides Carmo himself—who appears as English magician, Chinese Conjurer, Persian necromancer, and Indian sorcerer, to say nothing of the part he plays in the thrilling spectacle, "Thrown to the Lions"—there is quite a large company of ladies and gentlemen, including a bevy of beautiful girls, Arabian tumblers, a sweet-voiced singer, and a speciality dancer. All kinds of animals, too, appear in the show, amongst them being a lion, a tiger, and a white Arab charger, all fine and obviously well-cared-for specimens The reception given to this world-famous act was most enthusiastic.

Alan Raine appears in a character study of a street musician, and plays beautifully on all manner of wind instruments. He is very popular and receives several calls. Archie Graham and Scott Cullen, the "knuts of the Navy and Army," present their clever crosstalk act Mr. Graham as a naval officer is more or less "straight," but Mr. Cullen's performance as an Army officer is like a caricature by a brilliant artist. That pretty little Scottish comedienne, Daisy Taylor, is singing three numbers, only the first of them in kilts this time, however. The songs are "I've Had a Good Time," "Sally," and "The Sweetest Mammy Down in Tennessee." Miss Taylor, as always, puts her heart and soul into her work, and fully deserves her great popularity. Eric Randolph, the fortunate possessor of a light tenor voice of beautiful quality, is appearing in his original vagabond act His songs are the rollicking "I'm a Vagabond," "That's How the World was Made," and—before the "tabs"—"In the Dear Little Garden I Love," and all are delightfully sung.

NEW ACTS.

THE PRINCESS TRIO.

The Princess Trio, including Miss Hilda Neale, the South African mezzo-soprano; Miss Beatrice Fformby, violiniste; and Miss Nellie Long, at the piano, introduced into the bill at the Tottenham Palace on Monday a new act, which, by the hearty reception accorded by crowded audiences, is destined to form an artistic portion in many programmes. Each member of the trio is fully accomplished, and the result is consequently in every respect accept able. A violin introduction, skilfully played by Miss Fformby, opens the act, and Miss Nellie Long, at the piano, follows with portions of melodious prelude, leading up to the appearance of Miss Hilda Neale, who, as the turn proceeds, delights her hearers with some charming songs. These include "Softly Wakes My Heart," "Dream Rose," and "Smilin' Through." Miss Fformby and Miss Long provide the instrumental accompaniment to the vocalisation.

"A HIGHLAND RECEPTION."

At the Olympia, Shoreditch, this week, the Sutcliffe Family score a pronounced success in their scena presented by B. Mackenzie Lee. The act is in three scenes, which include the entrance to Braemar Castle and the Baronial Hall. Their versatility and the piquant flavour of their presentment is quite noteworthy. "Angus," coming home from the war, is heralded by a big bagpipe selection, and then they foot it merrily, incidentally performing many unique Scotch dances, including a sword dance splendidly executed. Some novel and sensational acrobatic feats succeed this exhibition. A pretty pas seul by one of the girls is followed by a bright rendering of "Comin' Thro' the Rye" by the other girl. The scene concludes with "Auld Lang Syne." The turn was rapturously received.

SIR HARRY LAUDER.

At the Prince's Theatre.

A tempest of cheering broke forth from the crowded auditorium at Princes Theatre on Monday evening, when Sir Harry Lauder emerged from the wings. For the moment it looked as if the applause would never subside, but at last Sir Harry was able to get a word in, and started to tel us about "Bella, the Belle o' Dunoon." Thence it was a long succession of songs, some of them new, such as "Ardentinny," all of them well-varied and all full of that honey sentiment and clean humour which have long endeared the great Scottish comedian in the hearts of audiences. And the variety of walking-sticks that he showed us—all of the stout and knobby kind, of course; they would form a museum in themselves. "Ardentinny" shows him as a Highland shepherd waxing eloquent about the merits of his five children—a clever little character-study allied to melodious music. Such familiar numbers as "Roamin' in the Gloamin'" naturally went like hot cakes, and for every song there was an appropriate and artistic scenic set. Thus Sir Harry kept his audience amused for more than an hour, and finally induced the audience to join in an optimistic little ditty, "Singing is the Thing."

At curtain-fall there was a big demonstration, and Sir Harry Lauder made a speech. He said that he was filled with gratification at his audience's demand for the old songs and their appreciation of the new ones. If that evening was to be an example of his success, he was well satisfied. The crack of their applause, the knowledge of their enthusiasm, and the ripple of their laughter, was a joy to him.

Supporting Sir Harry is a variety programme of international repute. Mr. Stan Kavanagh, the Australian juggling genius, whose handiwork with five tennis balls simultaneously greatly took the audience's fancy, and he was heartily acclaimed. Then appeared Leipsig, the card expert. Not even the presence of an investigating committee on the stage dismays Leipsig, and his feats are as amusing as they are clever. The next item was "The Mysterious Masquerader," quite a comedy novelty, wherein a skeleton comes to life and performs some extraordinary contortions. Other welcome newcomers are Milo, a cheery vagrant, with wonderful powers as animal and bird mimic; and Princess Winona, the American-Indian prima donna, who sings most artistically and delightfully. It should be added that the entertainment is presented by Mr. William Morris, and that the orchestra is under the direction of the experienced M. Maurice Jacobi.

MUSICIANS' STRIKE SETTLED.

Terms of Agreemeni.

As we indicated last week at the time of going to press, when a conference was in progress, a settlement has been reached in the dispute between Mr. Charles Gulliver and the musicians at the theatres controlled by him, and on Wednesday afternoon the following statement was issued:—

As a result of the intervention of Mr. Charles Jesson, M.P. (Walthamstow W.), and Mr. Lindon, of the Ministry of Labour, a meeting has taken place between Mr. Charles Gulliver and representatives of the London Branch of the Musicians' Union, with the result that the Union representatives—

1. Are satisfied that their fears respecting Mr. Charles Gulliver attacking the interest of their members in detail were unfounded, and therefore regret that a strike should have taken place.

2. Expressed a desire for a return to the old cordial relationship as previously existed between Mr. Gulliver and the Union.

It was agreed between the parties:—

1. Where positions not filled, musicians and musical directors to resume work at once; others to return to their positions as vacancies occur, but in no case to be later than four weeks from April 17, 1922.

2. Arbitrator to decide:—

(a) Whether those musical directors (members of the Union) are entitled to have minimum terms and conditions of their employment settled only through the Union.

(b) If so, what amount of reduction in their salary shall be made

3. Future Disputes.—In the event of any dispute between London Theatres of Varieties, Ltd., and the Musicians' Union, no strike or lock-out shall take place until the matters in dispute shall have been referred to a Conciliation Board appointed by the parties consisting of three from each side. The opinion of the Conciliation Board shall be expressed within 14 days of reference, with a view to securing an amicable settlement. Failing a settlement within 7 days, the Board, with the assistance of a neutral chairman appointed by the Ministry of Labour, shall give an immediate decision, and should either party refuse to conform to such decision the parties shall have liberty of action. Should either party refuse to appoint representatives to the Conciliation Board or refuse to meet the other party within 7 days of being requested so to do, the parties shall have liberty of action.

Iris and Phyllis.

The sisters, Iris and Phyllis, two clever and promising juvenile entertainers, scored a big success recently at the Hippodrome, Sheffield, and fully justified their position at the bottom of the bill. Iris, the elder sister, is a pleasing vocalist and pianist, whilst Phyllis is a born comedienne, her character songs being amusingly rendered, and her quaint dancing and by-play much enjoyed. Altogether the turn is one of much merit.

Irene Shamrock.

Last week, at the Hippodrome, Southend, that versatile young artist, Irene Shamrock, concluded a starring engagement in "Stockpot." After a brief holiday, Irene commences rehearsals for a new show which will shortly be seen on the Moss tour.

Ted Glanville.

Patrons of the New Cross Empire have given the new manager, Ted Glanville, a hearty welcome since he took charge of this house a few weeks ago. Although he felt somewhat strange after his 10 years' stay at Finsbury Park, Ted has now quite settled down in his new home.

SONGS AND SINGERS.

B. Feldman and Co.

FOR NOTES on FELDMAN NUMBERS
See page 20.

Francis and Day.

This week Blackpool's delights were, as of yore, considerably augmented by John Huddlestone and John Tiller, whose holiday attraction at the Winter Gardens, entitled "Easter," enshrined some notable song hits, among which may be mentioned "I Shall Remember Your Kisses" and "Coal-black Mammy" (sung by Vanwy Chard), "Lil Old Granny Mine" (Cissie Sullivan), and "Pucker Up and Whistle," "Au Revoir, Ma Cherie," and "Toodle-oo" (J. H. Wakefield).

The Gardenias Concert Party, also appearing at the Winter Gardens, were particularly successful in such items as "Coal-black Mammy," "Sunshine Bay," "I Shall Remember Your Kisses," sung by Jeanne Viet, and "The World's All Right," "Peggy O'Neil," "Pucker Up and Whistle," and "Weep No More," sung in equally faultless fashion by Ronald Pomeroy, the twain also scoring heavily with "Say It With Music" and "Tippy Canoe," sung as duets.

The stupendous success achieved at Finsbury Park last week by Sophie Tucker with "Weep No More (My Mammy)"—a number which she "created" in America and the enthusiastic way in which it was received at both Manchester and Birmingham recently, Fred Barnes being the singer, has resulted in an imperative and continuous demand for the number from all quarters. Miss Tucker is repeating her triumphs at the Glasgow Alhambra this week, "Dapper Dan," another Francis and Day item, likewise evoking delighted enconiums.

At the Empire, Preston, J. H Scotland is singing, with the same success as attended its production in town, Henry E. Pether's humorous new sea song, "There's a Pretty Little Wife A-waiting."

Daisy Taylor has expressed her pleasure in securing such a likely vehicle for her talents as John P. Long's new number, "You Never Grow Too Old For Mammy's Kisses."

Eddie and Cute, on tour, are continuing their success with the song recently issued by the firm, and entitled "That's as Far as He Got"

At Barnsley, Fred Morris has numbers that suit his vigorous and manly style to a picety in "The World's All Right" and "Here Lies a Vagabond."

Florrie Forde is adding John P. Long's "I Love the Night-time" to her current repertory, which includes the firm's "Pucker Up and Whistle"—a big hit in her experienced hands.

Jean Andrews, who is at the Victoria Palace, has a song entirely to her liking in the new number, named "Someone's Sure to Love You."

"Ten Little Fingers, Ten Little Toes," the delightful sentiment of which is calculated to appeal to every class of audience, will be heard shortly from that fine artist, Milton Hayes.

"Kismet," with its stately melody redolent of the East, is a prominent item of Jennie Benson's budget of cameos at Leeds Hippodrome, whilst at the Empire in that city Lucille Benstead is charming her admirers with "I Shall Remember Your Kisses."

At Middlesbrough, Ethel Hook is submitting to a critical audience the new ballad entitled "If I Had You Beside Me," the result being, as was the case at the London Opera House recently, a triumph.

Billy Doust and Della Butler are at the London, Shoreditch, scoring with "Sweet and Low" and "Peggy O'Neil"

George Glover, of Betty Barclay and A Baritone, is at Liverpool heard to great advantage in "It's Nothing to Do with You" (January, February, March, April, and May), with which he scored at Victoria Palace last week.

Lawrence Wright Music Co.

Miss Lucille Benstead, who is this week playing the Empire Theatre, Leeds, is scoring with "Golden Dreamboat," a new ballad from the pens of Worton David and Horatio Nicholls, which she has recently produced. Her fine rendering of this number invariably gains for her hearty applause.

At the Victoria Palace Miss Jean Andrews is creating great enthusiasm with her rendering of "The Night of the Ball," a number which suits her admirably.

Another artist who is scoring everywhere with "The Night of the Ball" is Miss Victoria Carmen, and this week at the Hippodrome, Wolverhampton, Miss Carmen secures much applause for her rendition of this.

At the Hippodrome, Putney, Mr. Eric Randolph is again scoring with "That's How the World Was Made."

Miss Jane Croft, at the Palace, Burnley, is making a big hit with "All the World Will Belong to Me," which always secures her much applause.

At the Empire Sunderland, Miss Gertie Gitana is scoring with a new number she has just produced, entitled "Didn't You Know," which is proving a great success.

"Sally" continues at the head of the light numbers, and Kirkby and Hudson at the Finsbury Park Empire this week continue to make a big hit with this song

Fred Barnes, who is at the Palace, Camberwell, this week, is making a hit there with "Sally" and "Give Me a Million Beautiful Girls."

At the Hippodrome, Putney, Miss Daisy Taylor is scoring heavily with "I've Got the Sweetest Mammy," and is also introducing "Sally" with great success.

Cole and Robbins are still scoring with "I've Got the Sweetest Mammy," and gain much applause for their rendering of it at the Palace, South London, this week.

Miss Florrie Forde is at the Pavilion, Glasgow, this week, and is again making a big hit with the new chorus number she has just introduced, entitled "Hard Up Street."

Miss Daisy Wood is making a big success with a new number from the pens of Wynn Stanley and Andrew Allen, entitled "Tell Me That Story of Old Missouri," and at the Alhambra, Bradford, this week, it is much to the liking of audiences.

"Hello! Old What's-a-Name," is an enormous success with Ernie Mayne, who is appearing at the Hippodrome, Brighton this week.

J. H. Scotland continues to do very big with "Muldooney's Christening," which goes as big as ever at the Empire, Preston, this week.

Betts, Marsh and Co.

Those clever comedians, Herbert Betts and Fred Marsh, who have been featuring around the Syndicate Halls with their laughable sketch "Troubles," are at the Bedford this week, where they complete their town engagements, and open on the McNaghton Tour at Southampton on May 1.

Albert Foster and Ninon.

Foster and Ninon, who were to have played the Palace, Blackburn, last week were asked to transfer the date to oblige the management, and were vacant. They, however, were secured as the top of the bill attraction at the Aston Hippodrome, where they presented their entertaining act, which has proved such a hit everywhere. They will be in London again at the end of May on the L.T.V. tour.

Henry Mortimer and Co.

After a nineteen weeks' tour of the provinces Henry Mortimer and Co. will be playing the Finsbury Park Empire the week of April 24th. This will be their first London appearance since their return from America. They play London for three weeks, then go again to the provinces, and do not return to town until July 10, when they open at the Victoria Palace

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NEXT WEEK'S CALLS.

MONDAY, APRIL 24, 1922.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR MAY 15 NOW DUE.

ALBANY WARD THEATRES, LTD.
(Note.—Rehearsal at all theatres at 1 p.m. All artists must attend.)
BARNSTAPLE THEATRE ROYAL.—"French Leave" Company, April 24, 25, and 26.
BRIDGWATER PALACE. — "French Leave" Company, April 27, 28 and 29.
JERSEY ALHAMBRA. — Miss Sophie Newman.
LYDNEY PICTURE HOUSE.—Bros. Fredericks.
SALISBURY PALACE.—"The Great Adventure," April 24, 25 and 26. "The Man Who Stayed in Bed," April 27, 28, and 29.
TROWBRIDGE PALACE.—Trowbridge Operatic Society, April 25, 26, 27, 28 and 29.
WEYMOUTH JUBILEE HALL.—"Sunbeams" revue.
YEOVIL PALACE.—Jack Edrick, Miss Billie Val and Partner.

RAYMOND Continental Tour.

BAWN CIRCUIT.
EDMONTON EMPIRE (rehearsal, 4).—Herbert Mansfield presents "The Story of the Rosary."
RAMSGATE PAVILION (rehearsal, 12).—"Us Two" and company as booked.

BOSTOCK TOUR.
BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Ellis Barrieton.
HAMILTON HIPPODROME (rehearsal, 1).—Anderson and Nash, The Daros, McKenzie Murdoch, Dennis and Donald, Field, Dalmere's Circus.
IPSWICH HIPPODROME (rehearsal, 2).—Frank Elliston and Co., McArdle and Donald, Fred Brand, Three Maxim Girls, Gladys Beckley, Warnaw and Brewster, Two Meurs.
IPSWICH LYCEUM THEATRE.—"The Rebel Maid."
NORWICH HIPPODROME (rehearsal, 2).—Jackson Owen presents "Knight of the Garter."
PAISLEY RINK PALACE (rehearsal, 12).—Five Laurels, The Maloneys.
PAISLEY THEATRE (rehearsal, 12).—Cecil Barth presents "Hunky Dory."

THE BROADHEAD TOUR.
ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Ventom Swift presents "High Heels and Silk Stockings" Revue Co.
ASHTON-UNDER-LYNE PAVILION THEATRE.—Pictures, Harry Kirk, and company as booked.
BURY HIPPODROME.—P. T. Selbit presents "Sawing Through a Woman," Syd Royce, Jack Audley, Calland and Hooper, Jack Clevoner, Baines and Bare.
ECCLES CROWN THEATRE.—William De Lacey presents "Tangles" Revue Co.
LIVERPOOL PAVILION THEATRE.—Horace Jones and Partner, James Jewell and Co., Tina Paynola, Wilson Trio, George Hyam, Dan Leno, junr., Sadie Morris.
MANCHESTER HULME HIPPODROME. — Ernest Dottridge presents "Sammy in Society" Revue Co.
MANCHESTER KING'S THEATRE.—Anglo-Scottish Revue Co. present "Oh! What a Night" Revue Co.
MANCHESTER METROPOLE THEATRE.—Gus Harris, Rickards and Johnson, Rene Rice, V. M. Gaston, Doris and Ernie Miller, Helen and Art, W. B. Raby, Mlle. Rivers' "Allied Revue Girls."
MANCHESTER OSBORNE THEATRE.—Dr. Walford Bodie, Winnie Russell, Kitty Stewart and Partner, Cissie Shearer, Alf Carlton, Signor and Madame Borelli, Nell Gwynne's "Haunted Boudoir" Co.
MANCHESTER QUEEN'S PARK HIPPODROME.—The Currie Enterprises present "Sparklets" Revue Co.
PRESTON ROYAL HIPPODROME (rehearsal, 11).—Fred Le Cren presents "The Belle of Madrid" Revue Co.
SALFORD ROYAL HIPPODROME.—Henry Lees presents "Hooch Aye" Revue Co.

KENNEDY CIRCUIT.
DUDLEY OPERA HOUSE (rehearsal, 12).—Geo. Edwardes' "Sybil."
WEST BROMWICH THEATRE ROYAL.—Miss Ivy Maurice Rep. Co.

LONDON SYNDICATE HALLS.
(See page 19.)

RAYMOND London Shortly.

LONDON THEATRES OF VARIETIES, LTD.
CAMBERWELL PALACE (rehearsal, 12).—Lew Lake presents "Jack of All Trades."
CLAPHAM GRAND (rehearsal, 12).—Harry Weldon, Tom Clare, Fyne and Hurley, Two Ascots, Katie Hughes, Scot Gibson.
CROYDON EMPIRE (rehearsal, 12).—May Henderson, Rene and Godfrey, Fred Russell, Ern. E. Roma, George Calver, Eddy Gray.
HAMMERSMITH PALACE (rehearsal, 12).—Fred Barnes, Wilson Hallett, We Three, S. W. Wyndham, Sandy Powell, Effie Mann, Bert Weston, Three Jees.
HOLBORN EMPIRE (rehearsal, 12).—Ernie Lotinga and company, Whit Cunliffe, Marie Lloyd, Scotch Kelly, Violet King, Carr Lynn, Alan Raine, Five Wartons, Boy Ronald.
ILFORD HIPPODROME (rehearsal, 12).—Lew Lake presents "Splinters."
ISLINGTON EMPIRE (rehearsal, 12).—Nellie Wallace, Rolf Slater, Marie Kendall, Bert Weston, Stradus and Dolly, Nelson Jackson.
KILBURN EMPIRE (rehearsal, 12).—Syd Walker, Zetta Mor, Vernon Watson, Elkins, Fay and Elkins, Harry Hemsley, Rene Ralph, Four Richards, Nelson and Nelson.
LEWISHAM HIPPODROME (rehearsal, 12).—Rastelli, Coram, Poluskis, Whit Cunliffe, Daisy Taylor, Hal Wright, Silver and Fox, Phil Bransby, Ruff and Tumble.
POPLAR HIPPODROME (rehearsal, 12).—Cruikshank, Penrose and Whitlock, Sammy Shields, Dainty Doris, Herbert La Martine, Arthur Brough, Bert Elliott.
PUTNEY HIPPODROME (rehearsal, 12).—Percy Honri, Harry Herbert, Barney and Nora Moore, Harry Bedford, Marie Lawton, Tom Gott, Woolmer Young.
SHOREDITCH OLYMPIA (rehearsal, 12).—Eris Randolph, Rolf Slater, Sanford and Lyons, Four Madcaps, The Eldons.
WILLESDEN HIPPODROME (rehearsal, 12).—Vernon Watson, June Mills, Scotch Kelly, Dave Lee Nella Allen, Sadler Elsie Quartette, Hanlon Chas. Troupe.
WOOLWICH HIPPODROME (rehearsal 12).—King and Benson, Vera Wootton, Arthur Ferris, Michaeloff Trio, George Wilbey, Jessie Preston, Chris Van Bern.

MACNAGHTEN TOUR.
(Rehearsal at all halls at 12.)
BLACKBURN. — Billy Camp, George Jackley, Lily Langtry, Fred Brezin, Horatio Nicholls Five, Fusco, Fireside Fantasy.
BRADFORD.—"Twiddley Bits."
BURNLEY. — Harry Russell's revue, "Bright and Breezy."
CARLISLE.—The Hassans, Victor and Velma, Hugh Ogilvie, Jack Straw and Co., E. Krake and Co., Les Tumilets.
HALIFAX. — Alfonzo, Hanlon Bros., Frank Melvin, Ivy de Verne, Hayden and Nevard, The Mongadors, Doris Gaskell.
HUDDERSFIELD.—Four Storks, Ralph Howard, Fred Walmsley, Thora, Charlieri Bros., The Jays, Henry Luscombe.
LEICESTER.—Company as booked.
SOUTHAMPTON.—"Charlie Goes East."
WARRINGTON.—Les Nosselas, Mart and Pep, Tom Rees, Act Beautiful, Tiny and Tim, Mario Lorenzi, Long and Ward.

MOSS' EMPIRES, LTD.
BIRMINGHAM EMPIRE (rehearsal, 12.30).—C. W. Woltard, Frank O'Dell, Winifred Ward, Symphonia, Frank E. Franks, Nolan and Holt, Maidie Scott.
BIRMINGHAM GRAND (rehearsal, 1).—Harry Day presents "Rockets."
BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Keith and Joan Dingley, Reg. Ewen, Zena Zamba, Jessie Star.
BRADFORD ALHAMBRA (rehearsal, 12.15).—Laveen and Cross, Fred Duprez, Mlle. Terpsichore, Nick Morton, Gicardo, Marriott Edgar and Co., Yamamoto and Koyoshi.
CARDIFF EMPIRE (rehearsal, 1).—The Wylie-Tate production, "The Peep Show."
EDINBURGH EMPIRE (rehearsal, 12).—Fred Karno presents "1922"; cast includes Fred Kitchen, Marie Blanche, &c.
FINSBURY PARK EMPIRE (rehearsal, 1).—William Houghan, Henry Martinez and Co., Four Serierse, Elsie Bower, G. S. Melvin, Milo, Johnson Clark.
GATESHEAD EMPIRE (rehearsal, 1).—J. G. Roberton's company in "What Cheer."
GLASGOW ALHAMBRA (rehearsal, 11).—Julian Rose, Bert Errol and Co., Muriel George and Ernest Butcher, George Lee, Les Pomi, Delvaine's Marionettes.
GLASGOW COLISEUM (rehearsal, 11).—Henry Lees presents "Froth."
GLASGOW EMPIRE (rehearsal, 11).—Nicol and Martin, The Four Mackwells, Fred Curran, T. Elder Hearn, Oswald Williams, The Yiddishe Players, Lucille Benstead, Herbert Cave.
HANLEY GRAND THEATRE (rehearsal, 12).—Reg. Wentworth, J. Alexander's Opera Singers, Victor Andre, Anna Hana, Stanelli and Douglas, Three Neslos, "The Disorderly Room."
HULL PALACE (rehearsal, 1).—Haydn Wood and Dorothy Court, Manuel Vega, Edward Williams, Ella Retford, Ike and Will Scott, Lily Morris, Tom D. Newell.
LEEDS EMPIRE (rehearsal, 1).—The Jovers, Leslie Strange, Albert Whelan, Marie Dainton, Dolly Elsworthy, Daly and Healy, Russell Carr.
LIVERPOOL EMPIRE (rehearsal, 1).—Bransby Williams and company in "David Copperfield."
LIVERPOOL OLYMPIA (rehearsal, 1).—D. W. Griffiths' sensational production, "Way Down East."
LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present the Wylie-Tate production, "Round in Fifty."
NEWCASTLE EMPIRE (rehearsal, 1).—"Bran Pie"; cast includes the Two Bobs, &c.
NEW CROSS EMPIRE (rehearsal, 1).—David Poole, Ernest Hastings, Will Hay and Co., Cornalla and Eddie, The Robertys, Raie and Rosie Walters, Burr and Hope.
NEWPORT EMPIRE (rehearsal, 1).—Joseph Cheetham, Ray Wallace, Nat. D. Ayer, Togan and Geneva, Frank H. Fox, The Flying Banvards, Marie Ellerslie.
Will artistes kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no variety agent has the sole bookings of the former theatre?
NOTTINGHAM EMPIRE (rehearsal, 1).—Alfredo, The Royal Merry Four, Stan Kavanagh, Sophie Tucker, Wyn and Ivy, Stone Brothers, Dick Tubb.
PRESTON EMPIRE (rehearsal, 11).—"The Buccaneers."
SALFORD PALACE THEATRE (rehearsal, 1).—Megan Brothers, Mutt and Jeff, George French, Graham and Cullen, Tom Edwards, Olga Morselli, Daunton-Shaw Troupe.
SHEFFIELD EMPIRE (rehearsal, 1).—Franco Piper, Power and Bendon, Maurice Moscovitch and Co., in "The Link," Three Laurels, Johnny Fuller, George D'Albert, Kiddy Kennedy.
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Cara Magda, The Steppes, Vanwy Chard, Hymack, Jay Laurier, Ten Loonies.
SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Come on, Steve," featuring Scott and Whaley.
STRATFORD EMPIRE (rehearsal, 1).—Knuth, De Alma, The Imperial Trio, Bruce Green, Cicely Courtneidge, Frank Benson, Morny Cash.
SUNDERLAND EMPIRE (rehearsal, 1).—Thea Productions present "The Show Box."
SWANSEA EMPIRE (rehearsal, 2).—Robby Vincent, Syd Howard, "The Monks of St. Bernard," Hermann and Shirley, Bert Maddison, Zona and Milroy, Miller and Canning.
VICTORIA PALACE (rehearsal, 11.30).—Resista, Gus Yorke and Co., Bush Brothers, Austin Rudd, The Grumblers, Mayne and Sheridan, Nina and Nora, Three Equals.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Gertie Gitana, Nixon Grey, Tom E. Hughes, O'Gorman Brothers, and pictures.

STOLL TOUR.
(See page 19.)

RAYMOND Touring France.

VARIETY THEATRES CONTROLLING CO., LTD.
BOSCOMBE HIPPODROME (rehearsal, 1.30).—Peggy O'Neil and company. The Five Cardinals, Wally Dewar, Sam Hilton, Ruth Astor, Seven Candy Girls, Mary Ann Clarke.
BRIGHTON HIPPODROME (rehearsal, 12).—"Patches."
LEEDS HIPPODROME (rehearsal, 12).—Victoria Carmen, Len Carrodus, Tommy Fox, Rupert Ingalese, George Pickett, Versatile Three, Jerry and company.
LIVERPOOL HIPPODROME (rehearsal, 12).—"Old Bill M.P."
MANCHESTER PALACE (rehearsal, 11).—"The Scrap Book."

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NEWCASTLE HIPPODROME (rehearsal, 12).—"The Maid of the Mountains" (with Jose Collins).
PARIS ALHAMBRA.—Fortuge, Allan Shaw, Frank le Dent, La Ventura, Delson Trio, Bouncing Dillons, Chayser, Klein Family, "Fifi," Axel Mirano, Signoret, Nan Stewart.
PORTSMOUTH HIPPODROME (rehearsal, 1).—"Spangles."
SHEFFIELD HIPPODROME (rehearsal, 12).—"The League of Notions."
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—Lolette and Lord, Five Kaeths, Dorothy McBlain, Audrey Knight, Ernie Mayne, Montgomery and Yule, Judge's Seals.
SOUTHEND HIPPODROME (rehearsal, 12).—Fagan, Fuji Family, Esta Stella, Arthur Gilroy, Violet Black, Arch Hill, Douglas and Jones.
WOLVERHAMPTON HIPPODROME (rehearsal, 12.)—"The Minstrels of 1922."

MISCELLANEOUS.
ALDERSHOT HIPPODROME (rehearsal, 1).—Messrs. Walter Passmore and Fred Wright present "Tit-Bits."
ATTERCLIFFE PALACE (rehearsal, 1).—Fred Morris, Claude Lester, Hart and Carrol, Ronald Alcock, Dixie Diamond, The Great Morritt.
BATH PALACE THEATRE (rehearsal, 1).—"The Circus Queen" revue.
DUNDEE KING'S THEATRE (rehearsal, 12). — Howard Rogers, Carvet and Verena, Costa and Geo., Bond Rowell, Maurice, Phyllis and Giles, Blamey and Richardson.
EDINBURGH THEATRE ROYAL (rehearsal, 12).—"All Aboard" revue.
GLASGOW PAVILION (rehearsal, 11).—Dick Ray's revue, "Kick Off!"
KINGSTON EMPIRE (rehearsal, 12.45).—Messrs. Collins and Campbell present "Beauty and the Burglar."
LLANDUDNO PALLADIUM (rehearsal, 2).—Harry Marle, Peggy Wood, Ford and Lewis, Jack Edge, Jean Alexander, Wardini, Three Ingemanns.
NORTHAMPTON NEW THEATRE (rehearsal, 12).—Geo. Shurley's Co., "The Futurists."
PENGE EMPIRE (rehearsal, 12).—"Scandal."
READING PALACE THEATRE.—The musical farce, "Bubble and Squeak."
SHOREDITCH LONDON.—The Martins, Herbert Darnley, The Medini Trio, The Lorrigans, Two Canadians, Maud Hughes, Dudley Dale, Smith and Walker.
WALHAM GREEN GRANVILLE (rehearsal, 12).—Victor Kelly, Lombard Trio, Hal Bryan, Alma Lorene, Scott and Barry, Will Atkins, Doris York, Artemus.

KILBURN EMPIRE.

The Easter "bill" at the Kilburn is full of good things. By special request Ernie Lotinga has revived his comedy sketch, "Wanted, a Wife." It was received on Tuesday with screams of laughter, and proved as popular as ever.

The Gresham Singers entertained with their usual success their most appreciated number being "'Twas an Old-fashioned Love Song."

Dainty Doris, in a charming white gown and feathered hat, sang "All by Myself," "Saturday," and "My Mammy's Arms" as usual, the audience calling for more from her than time would allow.

Ristori and Partner provided an excellent act, with Ristori's impersonations of a woman extremey good, and equally so his partner's tambourine dance. Sandy Powell, in his latest success, "Lost," caused a lot of merriment, and his little assistant won everyone's heart; and Marie Kendall maintained her reputation as a fine artist, her two new songs, "The Summertime" and "Hooray," being real winners.

Special mention must be made of Boy Ronald, the child juggler, who does tricks that no other boy in the world can do He will go far in his particular work—if only because he is a great "tryer" and knows how to "get over" without being in the least preccious.

Others successfully appearing this week are Bert Weston, "the comedian with original ideas," and the Five Wartons, "the world's greatest spring-board flyers."

"TIT-BITS."

Messrs. Walter Passmore and Fred. Wright have produced in their revue, "Tit-Bits," a very breezy and humorous show. It was staged for the first time at Harrogate last week, and is being played this week with great success at the Playhouse, Cardiff. The principal sets are "The Tit-Bit Stores," which give Messrs. Passmore and Wright their first opportunity of displaying their nimble wit; "The Workmen's Wedding," where Fred. Wright creates much laughter as a temperance reformer who is made to imbibe more than his share of the "flowing bowl"; "Desert Flying," an amusing Arab scene, in which Walter Passmore's excellent voice is heard to advantage in "Life's Compensations"; and the grand finale, "The Elysian Fields." The two comedians work hard from start to finish, and the success of the performance is largely due to their united efforts, but they have capital support from an all-round, able company. Mr. Neville Delmar is a light comedian who scores at every opportunity; Mr. Bertie Wright is also a comedian who adds considerably to the merrymaking. Miss Laura Hayward does exceptionally well, scoring particularly with a nicely rendered number, "The Story of the Fan." Miss Hilda Simpson is much to the fore, being very bewitching as Zara in the desert scene. Miss Doris Passmore deserves praise; her policewoman's song is brightly rendered; while Mr. Geoffrey Norman is successful in minor parts. Throughout the production capital work is executed by Miss Lottie Stone's Dancing Girls.

"JANE" AT THE CHELSEA PALACE.

The famous old three-act farce, "Jane," proved an exceptionally strong holiday attraction at the cosy house in the King's-road. Mr. W. A. James, who "presents," has a capable company, comprising that clever comedian, Mr Sebastian Smith, who, in the many comic situations, evoked much laughter. Miss Beatrice Marsdene was very attractive, and Mr Frank Lovatt's assistance also proved of value. The other members of Mr. James's company gave efficient assistance. The old play was well mounted and dressed.

Miss Carlotta Mosetti and company delighted the large house with their original dances. Haig and Escott, clever duologue artists, also figured in the programme

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Donald and Carson.

The other week, at the Empire, Edinburgh, Donald and Carson presented their new act, "Oh, What a Life!" which proved a big laughing success. The scene is aboard ship, with Peter as the tailor and Mefa as the lady passenger.

NOTICE TO ARTISTES.
There are a few vacancies for our Front page Portrait spaces.
Details and rates—which include cost of block—may be obtained on application to
The Advertisement Manager.

FILM TRADE SHOWS.

By "THE ERA" SPECIAL REVIEWERS.

"THE FEAR MARKET."—Marks 9.

Gaumont (American) Production. Five reels, featuring Alice Brady.

GENERAL DESCRIPTION.—The film is likely to meet with favour, as the story is cleverly developed and the interest well maintained until the end.

STORY.—The story is founded on a play by Amelie R. Troubetzkoy, and has reference to the practice of blackmailing people by a journal, the owner of which publishes defamatory paragraphs about people unless they make it worth his while to suppress these tit-bits of scandal. The proprietor of the publication is Maxwell Stone, whose daughter, Sylvia, is holiday making in Italy. Mrs. George Hill, a society lady, becomes a victim of the blackmailer as the result of an act of indiscretion of which she was guilty previous to her marriage, and she commits suicide. As she happens to be a friend of Sylvia, who is ignorant of the fact that her father is concerned in the blackmailing business, that young lady determines to return to America and open a campaign against the proprietor of the offending journal. She obtains the assistance of the owner of a New York paper who has fallen in love with her, and eventually she makes the discovery that her father is the cowardly blackmailer. She shows him no mercy, and when he makes an appeal to her not to leave him, her reply is, "When you have stopped that paper and made amends for the wrong done, then I'll come back to you."

ACTING.—Miss Alice Brady is the Sylvia Stone of the photoplay, as she was of the stage production, and her performance is an excellent one.

PHOTOGRAPHY.—Quite satisfactory.

"THE LUCK OF THE IRISH." Marks 9½.

Realart (American) Production. 5 reels, featuring Anna Q. Nilsson and James Kirkwood.

GENERAL DESCRIPTION.—An amusing story, in which the native wit of an Irish workman—plus a precocious guttersnipe—affords rare entertainment.

STORY.—Bill Grogan, a plumber, finds his underground worksnop a fine "vantage-point" from which to view the pedal extremities of all and sundry—male and female. But a particularly attractive pair of "understandings" rivets him to the cellar window each evening at four o'clock—so much so that he is almost afraid to walk upstairs and discover their owner for fear his romance should be ended. However, chance—and the luck of the Irish—ordain that Bill Grogan should find that the aforesaid shapely ankles belong to a pretty girl who he learns is in distress. With the chivalry of his race—aided in the nick of time by a fat legacy left him by an uncle—he makes himself her champion, and—coincidence again—the two young people find themselves on the same boat, which is bound for a world tour—the girl to escape the unwelcome attentions of a libertine cad, and the Irishman to dissipate some of his unexpected wealth and to give a poor urchin whom he had adopted a change from the gutter. The opportunity is thus given for much scenic display—the action moving from New York to Venice, Cairo, and Singapore—and of course, in the end the vivacious son of Erin and the lady who has attracted him become man and wife.

ACTING.—Excellent on the part of both principals. A clever study of the "Kid" is given by Ernest Butterworth.

PHOTOGRAPHY.—The story lends itself to scenery of a varied description, and the opportunities for effective pictures are taken full advantage of.

"THE SIN FLOOD."—Marks 9½.

Goldwyn (American) Production. Seven reels, featuring Helene Chadwick and Richard Dix.

GENERAL DESCRIPTION.—An arresting and original story, directed and acted in masterly fashion.

STORY.—A small group of people, of very various types, from Billy Bull, a young clerk, and Poppy, a chorus girl, to the till-pilfering Charlie, employee of Stretton, the proprietor, are imprisoned in an underground bar, which has specially built watertight doors and windows, in view of floods, to which the country is peculiar. The party are awaiting the abatement of a cloudburst which has happened in one part of the town. For a time they imagine themselves safe, but then a horrible realisation comes that death is only a matter of hours, for the water outside is increasing in depth and the air inside decreasing in purity. This knowledge of certain death has strange effects on the imprisoned persons; each tries, after their own manner and as far as is possible, to right the wrong they have done. Thus, Charlie gives up the money he has taken from the till, only to have it returned by his master to make up for the short wages he has always received; two bitter enemies shake hands and are reconciled; Billy feels remorse to think that, although loving and loved by Poppy, he has engaged himself to another girl to further his ambitions. Then, suspense becomes too unbearable, and, all preparing for instant death, they tear open the doors, to find the stairs scarcely damp; the water has fallen. At the finish, all that remains of the resolution for good taken by the prisoners when in fear of their lives is the determination of Billy and Poppy to be faithful to each other.

ACTING.—The carefully chosen cast all do excellent work. Notable are Richard Dix as Billy and Helene Chadwick as Poppy.

PHOTOGRAPHY.—Very fine.

"THE MAGNIFICENT BRUTE." —Marks 9.

F.B.O. (American) Production. Five reels, featuring Frank Mayo.

GENERAL DESCRIPTION.—Notable for the brilliant photography of snow-bound rivers and the rugged Canadian mountain scenery which the story demands.

STORY.—The dainty charm of Yvonne Fountaine has as much attraction for the big French-Canadian, Victor Raoul, as his supreme physical strength and gentleness of character has for her, and they are quite in love with one another when Yvonne leaves with her father for Montreal. City life and the attentions of City men cause her to almost forget Victor, and she returns after three years followed by an adventurer of the worst type, so-called Marquis of Courtieres, who wants to marry her for the money she will have. The Marquis has reckoned without Victor, however, who considers he has a prior right to Yvonne, and forthwith starts to make himself heard—and felt. To get him out of the way, the Marquis arranges to have the supposed murder of Yvonne's father laid at his door, but the recovery of Fountaine, with a perfectly clear recollection of the man who really assaulted him, leads to the arrest of Courtieres and his accomplice, and the happy union of Victor and Yvonne.

ACTING.—An attractive and effective study of the French-Canadian, Victor, is given by Frank Mayo, and Miss Dot Devore plays the heroine charmingly.

PHOTOGRAPHY.—First-class.

"A MASTER OF CRAFT."—Marks 9½.

Ideal Production (British), 5 reels, featuring Fred Groves.

GENERAL DESCRIPTION.—Adapted by Eliot Stannard from W. W. Jacobs' story of that name, and produced by Thomas Bentley.

STORY.—Captain Flower was a master of craft in two senses of the word. He was Skipper of the boat "Foam" and a philanderer with the ladies, and it is in the latter respect that he ultimately comes to grief. Whilst "carrying on" with a barmaid at Chelsea he was bestowing his affections on a pretty typist in another quarter of the town. His uncle, meanwhile, had fixed his mind on marrying him to a lady at Seabridge. The numerous complications which ensue, from which Captain Flower relies on his ship's company to extricate him, are humorously and delightfully screened, and the film should be very successful. The contrasts of types in the ship's company are portrayed by a fine cast of actors, who cleverly convey the atmosphere of the story.

ACTING.—Fred Groves enacts the character of Captain Flower in a very natural and easy manner, and is admirably supported by, among others, Arthur Cleave, Rob Byford, Pope Stamper, and Charles Windermere.

PHOTOGRAPHY.—Very good.

GLEANINGS FROM FILMLAND.

"Alf's Button."

Cecil M. Hepworth's great comedy is to be re-issued next Christmas. So great has been the demand for the picture that Mr. Hepworth and Mr. Paul Kimberley have decided to withdraw the film from the market towards the end of May and put new copies into circulation at the end of the year. They came to this decision as a result of pressure brought to bear upon them by numerous exhibitors all over the country, who declare that "Alf's Button" draws larger crowds every time it is shown, and that it bids fair to become the "Charley's Aunt" of the screen.

"Amazing Quest of Mr. Ernest Bliss."

The revised version of this film, which has just been released, is proving singularly attractive everywhere it is being shown. Exhibitors who may have doubted the wisdom of showing a film for the second time, even in a revised condition, have had their doubts dispelled so far as this picture is concerned. Consequently the outside representatives of Imperial Film Co., Ltd., are preparing many new contracts every day, as a result of the large crowds which have been attracted to "the first run houses." The story is by E. Phillips Oppenheim, and Henry Edwards (who produced it) appears in the title-rôle, with Chrissie White as the heroine.

"Diana of the Crossways" Filmed.

The first novel by George Meredith to be filmed is "Diana of the Crossways." The picture version has just been completed by Ideal Films, Ltd., and a private show will be given presently in London. For the part of Diana Miss Fay Compton was engaged, and gives a distinguished rendering of a somewhat difficult rôle. There will also appear in the cast Mr. Henry Victor, Mr. J. Fisher White, Mr. Ivo Dawson, Mr. E. Dagnall, and others. The original "Crossways" of the novel, a red brick house not far from Dorking, has been used, and the author's son, Mr. William Meredith, has rendered much assistance in the production.

"To Please One Woman."

This Paramount production was released on the 17th inst. The story, which was written as well as directed by Miss Lois Weber, shows how one man gave up his wealth and his life to please a selfish woman; how another man nearly wrecked his career and his romance for her; how she heaped sorrow upon an innocent girl and nearly ruined a foolish one; and how, in the end, true love and faith conquered her evil influence and brought happiness out of the shadows. The cast includes Claire Windsor, the latest Lois Weber "find," a beautiful blonde and a capable actress; Mona Lisa, the "vampire" with the wonderful eyes; Edward Burns; George Hackathorne; Leonard Shumway; and Howard Gay.

Alexandra, Coventry.

"The Queen of Sheba," following upon a record run of a fortnight at the Alexandra Picture Theatre, Coventry, is being retained for a third week, thus beating all previous local records. Under the direction of Mr. T. Bolstridge, this house has been doing remarkably good business of late.

On Wednesday a matinée will be given at the Picture House, North-street, Jarrow, for the Durham County (North-East District) Tuberculosis Care Committee.

CONCERT AT NORTHERN POLYTECHNIC.

Under the direction of Mr. Walter Browne, District Commissioner, a concert was given recently at the Northern Polytechnic, Holloway-road, in aid of the funds of the Islington Association of Boy Scouts. All the artists gave their services, and the lady vocalists included Miss Gladys Bleach, who sang "Sanctuary" (Hewitt) in good style; Miss Winifred White, whose rich soprano was heard to advantage in "Spring's Awakening" (Sanderson) and the aria, "One Fine Day," from "Madame Butterfly." Miss Florence Richardson, who sang "Love's a Merchant," and Miss Meredith Treloar, who gave "My Prayer" (Squire) and "Life and Death" (Coleridge Taylor), were both well received. Mr. Alfred Cracknell, tenor, was deservedly applauded for his rendering of "Sigh No More, Ladies," and "The English Rose" (E. German). Mr. Walter Burrell sang with excellent effort, "My Dream Garden" (Rodney Burke) and "Harlequin" (Sanderson). Mr. Laurence Talbot sang "Dolorosa" (M. Phillips) admirably. Mr. Charles Compton sang with his customary success, "On With the Motley." Master Aubrey Blackmore, a boy vocalist, met with an enthusiastic reception, and Miss Jean Butt delighted the audience with her violin solos. The programme was considerably brightened by three clever entertainers—Mr. Albert E. Danton (with a fiddle), Mr. Anthony Rendle, and Mr. Oscar Oswald, ventriloquist. Miss Rosa L. Whinney and Miss Dorothy Anderson were the accompanists.

PHYLLIS CORNISH'S DANCING DISPLAY.

The Hamilton Hall, Forest Hill, was crowded out on Thursday, the 6th, for the display of dancing and ballet by Miss Cornish's pupils. Sir J. M. Barrie's "Pantaloon" was performed by special permission of the author, and a ballet, "The Spirit of Happiness," concluded the programme. Both items reflected great credit on all concerned. The usual class work and exercises showed the careful tuition given, and these items were interspersed with numerous dances which proved most effective. An unique "Vanity" dance, a sweet 'Pierrot" and "Pierrette" dance by Enid Koehler and Irene Wolsey, and the Puck and the Fairy scena from "A Midsummer Night's Dream" was prettily enacted by Miss Flossie Rogers and Miss Marjorie Saunders. The Ballet Oriental was notable for some clever dancing by Mr. Lionel Cornish. Miss Flossie Rogers sang "The Dream Man," and a charming ballet of children assisted her. A pretty woodland scena, a "Ragamuffins'" dance, a dance antique, and sunshade dance by Joan Carlisle and Dora Baker proved most effective. In the first part Miss Phyllis Cornish and Mr. Lionel Cornish were seen in Chopin's Pas de deux classique, which was excellently done. Cherry dance, country dance, Dutch dance, a Spring Idyll, and Sunshine and Rain are other items calling for special mention.

KING'S THEATRE, DUNDEE

Owing to the transformation of Her Majesty's, Dundee, into a picture theatre, it was feared that representative dramatic and operatic companies would be unable to visit the town, owing to the lack of a suitable building; but, thanks to the enterprise of the management of the King's Theatre, Dundee will be in the fortunate position of having a dramatic and musical season of outstanding attractiveness. During the past season the King's staged some of the most popular plays and revues, and also provided occasional operatic treats. The encouragement extended to what was regarded as an experiment has justified the management in providing their patrons during the forthcoming season with an even more comprehensive and attractive repertory. Mr. J. H. Oakden, director and manager of the King's, announces that among other attractions during the present year will be the Drury Lane show, "The Garden of Allah"; "The Beggar's Opera"; D'Oyly Carte Opera Company; Mr Macdonald Watson, in "Hunky Dory"; "The League of Notions"; "The Fun of the Fayre," Harry Day's revue, "Patches," &c., while other engagements of London successes are still pending.

Cinema Service and Sacred Concert.

There was a crowded audience at the Leicester Pavilion on Good Friday evening, when the Rev. E. E. Smith, the vicar of St. Matthew's Church, and of the Actors' Union, conducted a cinema service and sacred concert. Slides were shown depicting the travels of one of the Wise Men, and the film of "The Life of Moses," and the choir of St. Matthew's Church rendered selections from Stainer's "Crucifixion."

Mr. Joseph Lawrence, the popular manager, in a brief speech, said it was a privilege to extend a hearty welcome to the audience. During the year he had met many people in the theatre, but he assured them that he fully appreciated that evening they were doing something out of the ordinary. The Rev. E. E. Smith expressed his indebtedness to the management for their kindness in letting them have the hall for the service.

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	ISABEL MAY	Won 4/1
Wednesday	MURINDA	Won 9/2
	SOUTH CROFT	Won 3/1
Thursday	WILL SOMERS	Won 9/2
	BRUFF BRIDGE	Won 7/2

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ENTERTAINMENT FINANCE.

Depression Continues.

OLD DRURY SHARES ADVANCE.

The depression in the shares of the various cinema and theatre companies continues—which is not surprising owing to the enormous amount claimed by the Government in the form of the Entertainment Tax and also to the scarcity of money among the masses.

The most marketable shares in the cinema category are those of the Stoll group and the Provincial Cinematograph Theatres; Stoll Picture Theatre Ordinary at 11s., an dthe 8½ per cent. Preference at 16s. 3d. are well worth attention. This company, for the year ending November, 1921, paid 12½ per cent. on its Ordinary capital. The 10s. Cumulative Participating Preference Ordinary shares of the latter concern at 7s. 3d. are undoubtedly a good purchase. The company has lost money through building three large theatres when costs were at their highest, but, with its 72 houses, as soon as business revives it should soon recover the lot ground and show really good profits. The market in theatre shares has been very limited. Drury Lane shares have advanced now that the interior alterations are completed. Victoria Palace (10s. shares) at 18s. 6d. look cheap. This company has paid 25s. per cent. each year since 1918-19, and, in addition, a 50 per cent. share bonus was distributed in 1920. Oxfords are 3¾ bid.

Present Prices.

The following list gives prices at the time of writing in the more active amusement shares:—

CINEMA COMPANIES.

Company.	Stock or Share.	Price.	Last Dividend.
Provincial Cinema Theatres ...	£1	6/9	
Do., 10% Part. Pref. Ordy. ...	£1	7/3	10 p.c.
Do. 7½% Cum. B. Pref.	£1	13/6	7½ ,,
Do. 7½% Cum. A. Pref.	£1	10/6	7½ ,,
Stoll Picture Theatre (Kingsway) ..	10/-	11/-	12½ ,,
Do. 8½% Cum. Pref.	£1	16/3	8½ ,,
Do. 7% 1st Mort. Deb.	Stock	88*	7 ,,
National Electric Theatres... ...	10/-	12/6*	25 ,,
THEATRE AND MUSIC HALL COMPANIES.			
Alhambra	£1	11/3*	5 p.c.
London Pavilion ..	£5	2½-¾	7 ,, and bonus 1/- sh. tax free.
Theatre Royal, Drury Lane	15/- pd.	⅝ 1⅛	10 p.c.
Victoria Palace ...	10/-	15/10½-18/9	25 ,,

* Buyers at this price.

At the adjourned first annual meeting of the General Film Renting (1920) Co., Ltd., Mr. Hyman Marks, who presided, said that the meeting held on Dec. 7 last was adjourned, and a committee of shareholders appointed to investigate the affairs of the company, and to report to the shareholders. The report of that committee, which had been circulated, severely criticised the present management of the company, and he himself particularly. In his opinion, that was distracting the attention of shareholders away from the main issue, which was really the reason why the company had got into its present position.

He became chairman of the company in July, 1920, and his one object since then had been to keep the company afloat. In his opinion, the statements contained in the prospectus were over-sanguine, and the enormous profits forecast had never been realised. He had hoped that the committee would make some constructive suggestion, but nothing of the sort had been the case.

Mr. E. C. Elwood, chairman of the committee, said that the estimates in the prospectus were, to say the least of it, optimistic. With regard to formulating a constructive policy, they had had no time since the accounts for 1921 had been in their hands. After some further discussion the report and accounts for the year were carried *nem. con.*

Heavy Cinema Losses.

In the compulsory liquidation of Cinema Combine, Limited, the summary of the statement of affairs shows liabilities of £32,830 (ranking £13,465), net assets of £9,289, and a total deficiency of £66,940 regarding shareholders. The Official Receiver reports that the liquidation is attributed by the officials of the company to the slump in the amusement world caused by labour troubles and the abnormal summer of last year, to loss of credit due to certain defalcations, and to lack of capital, which necessitated the payment of heavy debenture interest. The company was incorporated in January, 1920, with a nominal capital of £200,000, and the issued capital at the date of the winding-up was £70,932. In January, 1920, the company agreed to purchase the Empire Theatre, Falcon-road, Clapham Junction, for £40,000, and the Imperial Theatre, Clapham Junction, for £20,000. On June 14 last a receiver was appointed on behalf of the debenture holders, but a scheme for reconstruction fell through owing to the company's liquidation.

"SUNBEAM! DO NOT FLY."

Dr. Charles Harriss, who is well known as the composer of "Pan," and also as the moving spirit before the war in the idea of musical reciprocity in the scattered realms of the British Empire, has written three unaccompanied part songs; the words of one of which, "Sunbeam! Do Not Fly," are by the well-known poet and dramatist, Mr. Dudley Beresford, who has written many books of verse and plays. The music of Dr. Harriss is very striking, and these part songs should appeal to all music lovers, and to conductors of choirs. The part songs are published by Novello and Co., Ltd.

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THE WEEK'S RACING

Newmarket First Spring Meeting.

LIKELY GUINEAS RUNNERS.

After the heavy programmes over the holidays and the strenuous business at Epsom, racegoers will welcome the comparative quietude of Sandown this week-end. Then follows the Newmarket Last Spring Meeting, with the Two Thousand and One Thousand Guineas as the principal items of attraction.

They start the colts and fillies on the road to distinction as amongst the best of their year, and while it by no means follows that victory over the Newmarket mile shall be a pass to Epsom honours, it is nearly always the case that the first trial of strength at Headquarters gives a clean pointer of what to expect on the Surrey Downs.

We saw a splendid trial trip when Captain Cuttle raced home six lengths ahead of his field for the Wood Ditton Stakes. Not, perhaps, that he beat much, although Mistaken, who finished third, has since won a race; but it showed, at least, that he had come on in quite the right way since his two-year-old days, and that he can stay a full mile. We can turn back to the splendid race he put up against Collaborator last September, on the occasion of his only outing as a two-year-old. It was accepted at the time as evidence of high merit, and when Collaborator kept on winning it was made the more clear that Lord Woolavington's colt was taking on a big task for a novice.

To further substantiate Captain Cuttle's claims to consideration, Collaborator came out on the following day and disposed of the Manton hope, Tamar, and other smart ones, with the greatest ease in the Craven Stakes. As old Euclid puts it: if Captain Cuttle is the equal of Collaborator, and Collaborator is sixteen pounds and a good beating better than Tamar, then Captain Cuttle must be he superior of Tamar, and all that Collaborator has accounted for. What a simple process it would be if we could solve racing problems on those lines.

Condition has to be taken into consideration; and, in addition, there will be newcomers of high merit in the Guineas field. Nevertheless, when one has found a real good horse, it is just as well to stand by him and leave the others to beat him. That will be no easy process in the case of Captain Cuttle, and if all continues to go well with him he will be our champion on Wednesday next.

The One Thousand Guineas is a race of such extraordinary turn ups that one is chary of extending confidence in any direction. All two-year-old running points to Golden Corn, and if she is to fail, then Leighon Tor may bring the defeat about. She is the only filly that has so far proved herself in public over a mile, when so nearly giving Weathervane 7lbs and a beating in the Greenham Stakes at Newbury.

We have been well holding our own with the enemy of late, and following on the success of Sergeant Murphy in the Scottish Grand National, landed another nice little fish with Will Somers, who made short work of his field in the Leicestershire Handicap. It is about time the Royal colours began asserting themselves again, and the outlook this season is far more promising than for a long time past. Weathervane, John Green, and Will Somers have opened the ball, and it now remains for the others to follow suit. When will the unlucky Joss-House break his duck? His path has been a very thorny one so far, with such as Sicyon and Indulgence to bar the way to success, but the colt possesses plenty of racing ability, and he will score in good style before long.

To-day at Pontefract, SUN SHAFT holds a capital chance of taking the rich Carleton Handicap, and has only to be in the mood to put in his best paces to want an immensity of beating.

On Friday, at Sandown, ADORNA is given a nice chance in the Guildford Welter Handicap. The mare is very well just now, and is sure to win before long.

At Stockton, the Spring Handicap lies between the stable companions, STATUARY and Adorna, and the late winner Felim. We like them as placed.

On Saturday PHANTOM CYNNIE might add to her Edinburgh success by winning the Fairfield Two-Year-Old Plate.

On Monday, at Alexandra Park, CORAZON will want beating for the Alexandra Mid-weight Handicap.

H. W. Hurst, who has been connected with the Mere Road Picturedrome for a long period, has just been appointed manager at the Leicester Hippodrome, the newly opened theatre.

On relinquishing his position as acting manager at the Leicester Sovereign Picture House last week, Will Clarke was presented with a watch, as a mark of esteem from his staff.

We regret to announce the death, on the 8th inst., at Barbizon, near Paris, of Mrs. Jessica Duncan Bowles, wife of George Bowles, aged 46 years. Mr. Bowles is well known in moving-picture circles, having represented big American interests in Paris

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ON THE ROAD.

PLAYS.

AFGAR (BLUE).—April 17, Alex., Stoke Newington; 24, Playhouse, Cardiff.
* ARCADIANS (NORTH). — April 17, Prince's, Bristol.
* BAYNTON (HENRY) SHAKESPEAREAN CO.—April 17, T.R., Bury; 24, Alex., Hull.
BELLE OF MADRID.—April 17, Empire, West Bromwich; 24, Hip., Preston.
* BELLE OF NEW YORK.—April 17, Grand, Swansea; 24, Lyceum, Newport.
* BETTY (MACDONALD & YOUNG).—April 17, Hip., Birkenhead.
* BILL OF DIVORCEMENT.—April 17, R.T., Rochdale; 24, T., Derby.
* BIRMINGHAM REPERTORY THEATRE CO.—April 24, Cambridge.
* BLUE LAGOON (T. C. WRAY).—April 17, Belfast; 24, Dublin.
* BROWN SUGAR (LION, WALLS AND HENSON).—April 17, O.H., Cheltenham; 24, Grand, Oldham.
* BROWN SUGAR (MAINWARING-DUNSTAN).—April 17, Hip., Rugby; 24, Palace, Gloucester.
* BULL-DOG DRUMMOND.—April 17, T.R., Bolton; 24, Grand, Blackpool.
* CARL ROSA OPERA CO.—April 17, Edinburgh; 24, Cardiff.
* CARL ROSA OPERA CO.—April 17, O.H., Southport; 24, Leeds.
* CARL ROSA OPERA CO.—April 17, Lincoln; 24, Warrington.
CARNIVAL (MATHESON LANG).—April 17, Court, Wigan; 24, Princes, Manchester.
* CHARLEY'S AUNT.—April 17, T.R., Huddersfield; 24, New T.R., Castleford.
CHU CHIN CHOW.—April 17, Lyceum, Ipswich.
* CRAY (OSWALD) CO.—April 17, T.R., Aston.
D'ALBERT (FRED.) REP. CO.—April 17, Hippo., Ashton-in-Makerfield.
DEANE (HAMILTON) CO.—April 17, H.M., Carlisle; 24, County, Shrewsbury.
* DENVILLE REP. CO. (WHITE).—Victoria, Burnley.
* DENVILLE REP. CO. (ALFRED) (PINK).—T.R., Ashton.
* DENVILLE REP. CO. (BLUE).—T.R., Dewsbury.
DIPPERS, THE.—April 17, T.R., Bournemouth.
* DOLLAR PRINCESS, THE.—April 17, O.H., Leicester; 24, Grand, Wolverhampton.
DORAN (CHARLES) SHAKESPEAREAN CO.—April 17, T.R., Leamington; 24, T.R., Worcester.
* D'OYLY CARTE OPERA CO.—April 17, Grand, Derby.
EDGE OF BEYOND.—April 24, T.R., Bournemouth.
* ELEVENTH COMMANDMENT.—April 17, T.R., Worthing; 24, T.R., Sheffield.
ELIZA COMES TO STAY (JACK ESMOND'S).—April 17, Art., Woolwich; 24, Grand, Croydon.
* FAIR AND WARMER.—April 17, Royalty, Barrow; 24, Alhambra, Barnsley.
* FAITHFUL HEART.—April 17, Gaiety, Dublin; 24, O.H., Belfast.
* FIGHT FOR A WIFE.—April 17, Grand, Luton.
* FORBES-ROBERTSON (FRANK) AND CO.—April 17, T.R., Bath; 24, O.H., Blackpool.
FOXWELL REPERTOIRE CO.—April 17, Prince's, Blackburn.
FRENCH LEAVE.—April 20, Palace, Dorchester (3); 24, T.R., Barnstaple (3), Palace, Bridwater (3).
* GABRIELLE.—April 17, T.R., Nottingham; 24, Prince's, Bradford.
* GARDEN OF ALLAH.—April 17, T.R., Blackburn; 24, Leeds.
* GIPSY PRINCESS (IMESON).—April 17, Grand, Swansea; 24, Lyceum, Newport.
* GIPSY PRINCESS, THE (L.M.S.)—April 17, Grand, Hull; 24, Boro', Stratford.
GOLDEN MOTH, THE.—April 17, Court, Liverpool; 24, T.R., Leeds.
* GREAT ADVENTURE, THE.—April 24, Palace, Salisbury.
* HILL MITCHELSON (E.) REPERTORY CO.).—April 17 and 24, T.R., Middlesbrough.
* HUNKY DORY.—April 17, King's, Dundee; 24, Paisley.
IRVING (MISS ETHEL AND CO.).—April 17, H.M., Aberdeen; 24, T.R., Huddersfield.
JANE.—April 17, Palace, Chelsea.
* JEFFERSONS, THE.—April 17, Palace, Redditch; 24, Pier, Eastbourne.
KID OF ARIZONA.—April 10, O.H., Tunbridge Wells.
* KIKI.—April 17, Hip., Newcastle.
* KNAVE OF DIAMONDS (DANIEL MAYER AND CO.).—April 17, P.O.W., Grimsby; 24, O.H., Harrogate.
* KNAVE OF DIAMONDS (HOWARD AND CHATTELL).—April 17, Guildford; 24, Tunbridge Wells.
* KNAVE OF DIAMONDS (VIOLET VANBRUGH).—April 17, T.R., Halifax; 24, T.R., Birmingham.
* LADY OF THE ROSE.—April 17, Grand, Blackpool; 24, Lyceum, Sheffield.
* LILAC DOMINO (BUTT).—April 17, P.O.W., Birmingham; 24, Court, Liverpool.
* LITTLE BIDDY O'FARRELL.—April 17, T.R., Stratford.
* LITTLE BIT OF FLUFF.—April 17, Bristol; 24, Swansea.
* LONDON'S GRAND GUIGNOL.—April 17, Gaiety, Hastings; 24, New, Oxford.
* MACDONA PLAYERS, THE (BERNARD SHAW REPERTOIRE).—April 17, W.P., Brighton; 24, P.G., Folkestone.
* MAID OF THE MOUNTAINS (GEO. EDWARDES).—April 17, King's, Southsea.
MAN WHO STAYED IN BED.—April 24, Palace, Salisbury (3).
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* ROYAL DIVORCE, A.—April 17, T.R., Birmingham; 24, T.R., Leamington.
* SALLY (GROSSMITH AND MALONE).—April 17, King's, Glasgow; 24, T.R., Newcastle.
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SIGN OF THE CROSS.—Apirl 17, Prince's, Bradford; 24, O.H., Coventry.
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* SOUTHERN MAID, THE.—April 17, Hip., Richmond.
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* WRONG NUMBER.—April 17, New, Cardiff.

REVUES.

* ALL ABOARD.—April 17, Empire, Dublin; 24, T.R., Edinburgh.
ALL THE BEST.—April 17, Grand, Abingdon.
BAND-BOX, THE.—April 17, Grand, Halifax; 24, T.R., Barnsley.
BEAUTY AND THE BURGLAR.—April 24, Emp., Kingston.
* BEHIND THE SCENES.—April 17, Grand, Luton.
BRAN PIE.—April 17, Emp., Edinburgh; 24, Emp., Newcastle.
BRIGHT AND BREEZY.—April 24, Palace, Burnley.
BUBBLE AND SQUEAK.—April 24, Palace, Reading.
BUZZ ALONG.—April 17, Hip., Bolton.
CHARLIE GOES EAST.—April 24, Palace, Southampton.
CIRCUS QUEEN, THE.—April 24, Palace, Bath.
* COME ON, STEVE.—April 17, Empire, West Hartlepool.
CRACKERS.—April 17, Grand, Stockton.
DAINTY ANKLES.—April 17, Empire, Taunton.
DINKIE DARLING. — April 17, Hip., Ipswich; 24, Empire, Sunderland.
DON'T WORRY.—April 17, Queen's Park Hip., Manchester.
* DREAM GIRL, THE. — April 17, Queen's, Leeds.
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FUTURISTS.—April 17, Emp., Edminton; 24, New, Northampton.
GAY OSTEND.—April 24, Hip., Keighley.
GO-AS-YOU-PLEASE.—April 17, Hippo., Burslem; 24, Hippo., Gloucester.
GOLDEN GLITTERS. — April 17, T.R., Blyth.
HEADS OR TAILS. — April 24, Hip., Derby.
HELLO, CHARLIE! — April 17, Pav., Southport.
HELLO, VENUS! — April 17, Empire, Ashton-under-Lyne.
* HIGH HEELS AND STOCKINGS.—April 17, King's, Longsight; 24, Emp., Ashton-under-Lyne.
* IT.—April 17, Hip., Crewe; 24, H.M., Walsall.
JINGLES.—April 17, Hip., Southampton.
JOY-BELLS.—April 17, Palace, Watford; 24, Grand, Halifax.
* KICK-OFF.—April 17, T.R., Edinburgh; 24, Pav., Glasgow.
* (K)NIGHT OF THE GARTER.—April 17, Grand, Mansfield; 24, Hip., Norwich.
* LEAGUE OF NOTIONS.—April 17, Empire, New Cross.
LONDON TO BAGHDAD.—April 17, Hip., Poplar.
MR. TOWER OF LONDON.—April 17, Devonport; 24, Aberdare.
* MUMMING BIRDS.—April 17, Hip., Sheffield.
MY OWN GIRL.—April 17, Emp., Newcastle.
ODDS AND ENDS. — April 17, Palace, Lincoln.
OH, DOLLY!—April 17, T.R., Sunderland; 24, Grand, West Hartlepool.
OH! I!—April 17, Crown, Eccles; 24, Hip., Wigan.
OH! LAUGH!.—April 24, Hip., Llanelly
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* SAMMY IN SOCIETY.—April 17, Hip., Salford.
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SEE YOU LATER.—April 17, Osbourne, Manchester.
SHIP AHOY!—April 17, King's, Gainsborough.
SHORT AND SWEET.—April 17, Hip., Liverpool.
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REDHILL AMATEURS AT WORK.

The Redhill A.D.C. gave two well-attended performances of F. Tennyson Jesse's comedy, "Billeted," at the Market Hall, on 7th and 8th inst., and it is not too much to say that the company was well above the ordinary amateur level, even in these days of amateur excellence, and much credit is due to Mr. Charles E. Rose, who produced the play. Mr. Cyril Stanway made a handsome and soldierly Peter Taradine, and lost no opportunity of giving point to his lines. As Colonel Preedy Mr. Hector Walker limned the fussy yet sentimental old officer to the life, and obtained all his effects without effort. Mr. Granville Fearon's conception of the Rev. Ambrose Liptrott was excellent and unconventional, and he was one of the successes of the evening. Mr. Stephen Myers as the Scotch bank manager was quite good. We have nothing but praise for Miss Gladys Malcomson's Betty Taradine, and Miss Doris Janvrin as Penelope Moon was vivacious and natural to a degree. Mrs. P. G. Broad as Miss Liptrott, the vicar's sister, kept her audience in perpetual laughter by her careful characterisation of the self-appointed censor of morals of the district. Miss Dorothy Gardom and Miss Margaret Myers were good in the small parts of the cook and servant respectively.

"The Bishop's Candlesticks" was well rendered by Mr. A. E. Cornewall-Walker as the Bishop, Mr. Stephen Myers as the convict, Mrs. W. Baird as the Bishop's sister, and Miss Kathleen Cornewall-Walker as Marie, the servant. The illusion of this drama was not strengthened by the tendency of some of the artists to speak their lines in the broken English of a French native, but apart from this there was but little to carp at in a praiseworthy performance.

THE DELPHIC DRAMATIC SOCIETY.

Miss May Martindale's play "Gamblers All" drew a packed audience to the Cripplegate on Wednesday, the 29th ult., when the Delphic Society put it on. On the whole it was conspicuously well acted, and the producer, Mr. Leonard Courtenay, can be congratulated upon his work. Not that Mr. Courtenay was content to direct it from the wings, for he came on the stage and put in a clever study of the good-natured but impulsive Harold Tempest. Another good masculine study was provided by Mr. Allan Byre as John Leighton, whilst Mr. G. Henry Young was quite satisfactory as Sir George Langworthy. On the distaff side there were also some neat pieces of acting, notably from Miss Tina Bloch as the harassed Lady Langworthy; from Miss Lily Morris, a very effective Ruth, and from Miss Dora Landau, a very cheerful figure as Millicent Hope. Miss Sheila Holmes and Mr. Charles Greene as Mrs. and Major Stocks respectively made the most of their opportunities in the second act, and a word of credit is due to Mr. Harry Mercine for a capable character study of the inebriated Freddie Tiewell. Others to appear included Miss Trixie Bernberg as Sybil Campbell, Mr. Victor Rose as Robert, and Mr. David Fresco as the Inspector. The Æolian Quartette, under the direction of Mr. J. W. Owen, gave a good account of themselves during the entr'acte.

NOTTINGHAM MECHANICS' A.O.S.

This society chose Grundy and Sullivan's charming opera, "Haddon Hall," for their 24th production on the 3rd inst., and the Mechanics' Hall was packed nightly for the week with an enthusiastic and appreciative audience. Miss Chrissie Russell made a delightful exponent of Dorothy Vernon, acting gracefully, and singing the difficult music with excellent expression and spirit. Mme. Nellie Oldham was a stately representative of Lady Vernon, and vocalised with her accustomed ability. A bright and winning portrayal of Dorcas came from Mme. Dorothy Burgoyne, and valuable help was given by Miss May Gardner and Miss Agnes Brown. Mr. George W. Harwood as John Manners was an earnest and capable lover, and gave a finished rendering of his musical numbers. Sir George Vernon found an ardent exponent in Mr. Ernest Wainer, who also sang with considerable fervour, while Mr. William Horsburgh rendered useful service as Oswald. Mr Charles Riley did full justice to the rôle of Rupert Vernon, a Roundhead, and the Puritans were humorously suggested by Messrs. Edgar Baker, Syd Woollacott, Tom Gardiner, Andrew Wise and C. F. Astill. The chorus numbers were admirably rendered, and high praise for the production is due to the capable work of the hon. musical director, Mr. Chas. E Pindar.

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DONALD and CARSON
(The Popular Scottish Comedian and his Bonnie Lassie) in "THE STABLE BOY."
And latest ship scena "Oh, What a Life."
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Wales for two weeks, but will hurry home.

BILLY CARYLL

A Successfool Fool Starring in "Oh! Laugh."

Having a holiday this week, Golfing, Motoring, Fishing, Racing, watching the Actors basking in the Sunshine (if any), picking winners with a pin, collecting postage stamps, paddling in the canal, writing to Trevor Jones, and having a new hat built for the London Season! The talking Lady is breaking records this week, and has already cost me 1½/- for new ones.

MAUD HUGHES

The Phenomenal Soprano.
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The Dainty Entertainer.
PALACE, CAMBERWELL
Now then Lil, what, about that "do"; will you send the Elephant round or shall I have to walk?

MART and PEP

Those Entertaining Entertainers.
After their modest outburst last week, it is not surprising to hear that they were taken to the Tower this week!
PALACE, ATTERCLIFFE. Next, PALACE, WARRINGTON

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STILL BETTER THAN OTHERS.
Last year a famous Artist painted a portrait of a French Chef which was hung in the Academy. Well we wish they would paint a picture of Chef Mart and hang him!!!
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Now Playing Keith Theatres, NEW YORK. (In A Novel Surprise). This Act has made a wonderful Hit on all halls played in America. Coms Henschel's Agency.

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featuring PATRICIA ROSSBOROUGH, pianiste, and PETER MUSCANT, 'cellist.
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All Coms., TOM PACEY.

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GRAND, CLAPHAM

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After 14 years Dad has returned to England, and wishes to be remembered to all his old friends. He still looks as young as ever. He is very proud of his two Boys and thinks "HER LADYSHIP" is ENORMOUS, and so does every one else.
Thanks to NAPOLI'S AGENCY for Contracts.
I Thought No One was Booking.

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EN ROUTE FOR AFRICA

LILY MORRIS

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CONCLUDED LAST WEEK SUCCESSFUL CONTROLLING TOUR (8th).
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Address all communications to the Managing Director.

CALLS FOR APRIL 24, 1922.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for:—
Owen Nares in "The Man in the Chair," Beatie and Babs, Vera Lavrova, Bétove, Mary, Leonard and Semon, Chris Richards, Carl Randall, Will Fyffe, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for:—
Company as booked.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for:—
Company as booked.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for:—
Katrina, George Mozart, Macford's Magical Clock, Diamler and Eadie, Van Dock, Scala and Lillian, Bioscope.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for:—
Company as booked.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for:—
Gene Gerrard, Syd Moorhouse, Nellie Maguire, Four Jacksons, Mullaney Bros., Ernie Ream, Bioscope.

CHATHAM EMPIRE.
Rehearsal at 2 p.m. for:—
Company as booked.

BEDMINSTER HIPPO.
Pictures and Varieties.

THE LEICESTER PALACE.
Rehearsal at 12 noon for:—
Kay and Lawler, Kenna Brothers, Gresham Singers, Mott and Kilroy, Beaucaire and Butlers, Glass and Grant, Bioscope.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for:—
Lune and Shaw, Tom Stuart, Page's Dolls, Anartos, Lake and Barrasford, Leslie Elliott, Bioscope.
(Matinees Monday and Tuesday)

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for:—
Mark Coney, Harry Claff, Jack Lane, Fortunello and Cirillino, Dollie and Billie, Cecil Lyle, Osborne and Perryer, Bioscope.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10.0 a.m. for:—
Jennie Benson and Co. in "Slices of Life," Fred Karno and Co. in "French Beans," Clarkson Rose, Valsery, Joe and Johnny, Bioscope.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artists.
ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Calls for Monday, April 24, 1922.

LONDON PAVILION.
C. B. Cochran's production
"Fun of the Fayre."

OXFORD.
C. B. Cochran's production
"Mayfair and Montmartre."

METROPOLITAN.
Rehearsal at 12.15.
Gilday and Fox. Five Niagara Sarattos.
Haley's Juveniles. Poli.
Key and Keyworth. Woodward and Page.
Belle Sylvia, etc.

CHELSEA PALACE.
Rehearsal at 12.
Florrie Forde. Sam Mayo.
Hilda Stewart and Co in.
"The Woman and the Apple."
Jay Whidden. Clovelly Girls.
Riley's Wonders. Martelloni Sisters.
Molly Malone.

SOUTH LONDON.
Rehearsal at 12.
Lily Lena. Albert and Rogers.
Kitts and Windrum. De Havilands.
The Caron Troupe. Those Four.
Dudley and Stafford. Ethel Castaldini.

WATFORD PALACE.
Rehearsal at 2.30.
C. A. Stephenson presents
"A Spanish Romance."

EUSTON.
Rehearsal at 12.
J. Cummings presents
"See You Later."

EAST HAM.
Rehearsal at 12.
Con. Ingham and Co. in "Misery & Co,"
Jock McKay. The Cleares Trio.
Bobbie Kerrigan. Guilly and Jeanny.
Jose de Moras. Everard and Evelyn, etc

TOTTENHAM.
Rehearsal at 12.
Lole and "Her." Payne and Hilliard.
Pichel and Scale. Clarke and Richie.
J. E. Sutton. Five Bombays.
Two Cures. Billy and Doris Harley.

WALTHAMSTOW PALACE.
Rehearsal at 1.
Bert Hughes and Co. Clarke and Ritchie
Doust and Butler. Sandy Rowan.
Rocco and La Maresky. Kitty Curtis.
Larkum Bros, etc.

BRIXTON EMPRESS.
Rehearsal at 12
Louie Tinsley and Co. Djim and Bill.
Yelson Trio. Jack Warman.
Arthur Pond.
Betty and Vivian Heywood, etc.

These Calls are communicated by the Management for the information of Artists, without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

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A versatile performer, equally at home in ballad or comedy song. An adherent of Feldmanism first, last, and all the time. Appreciates the value of novelty, and knows where and how to get it. Just now featuring the dashing "Going Home" and the inspiring ballad, "That's How I Believe in You," and making success with both.

Isobel Scott.

Possessed of an excellent soprano voice, and the ability to use it to advantage, Miss Scott has been featuring "Carissima" and "Smilin' Through" with fine artistic effect. Visitors to Douglas, Isle of Man, during the summer, should not miss the opportunity of hearing this pure-voiced soprano in the above and other high-class ballads from the Feldman catalogue. Miss Scott has been engaged for the concert party on Onchan Head.

FOOTLIGHT FLASHES.

Blackpool's Verdict.

Blackpool has spoken. Its verdict is emphatic. *And Feldmanism has secured that verdict.* Bands and vocalists all over the town are featuring "Drifting," "Ma," "When Shall We Meet Again?" "Uncle Sambo," "Yearning for You," "That's How I Believe in You," and a score of other real sure-fire hits. Keep your eye on Blackpool!

"Bubbles," by Request.

Arthur Leslie Carter, who has just introduced "Keep Smiling" with excellent results, tells us that he takes his audiences' advice as to which numbers he shall play in a particular part of his act. At Chelmsford the other evening, "Bubbles" was the favoured number, and it scored heavily. As we have said before, it's good policy to let the public judge.

MABEL COSTELLO.

From "Just We Four."

"Down the Trail"
Has proved its charms,
Send us now
Your "Mammy's Arms."

Still Going Strong.

Some folks would tell you that "Margie," as a drawing card, has lost its power. But Edna Payne, who is starring in Regan and Bradford's "How Do You Do?" knows better. "Margie" is on her list, and so is "Ain't We Got Fun?" and both numbers prove exceedingly popular.

Youth and Beauty.

The Lynn Clairs, "Four Youthful Optimists in Dances, Songs and Harmony," are featuring "Moonlight" and "Make Believe." They can afford to be optimistic while their judgment is as sound as their selection of songs proves.

A Fine "Double."

Harry Hanson writes: "Happy to tell you that Ida Crispi and myself are scoring heavily everywhere with your two fine numbers, 'The Sheik' and 'Canadian Capers.'" Mr. Hanson is playing juvenile lead in "Short and Sweet."

FELDMAN'S

BEAUTIFUL SONG

SMILIN' THROUGH

Featured with Great Success at all Engagements by

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IN THE

FEMINA QUARTETTE.

B. FELDMAN & CO.

SOLE AGENTS FOR M. WITMARK & SON.

FOOTLIGHT FLASHES.

The First Forty——!

Look out for a new comedy song in "A to Z," entitled "The First Forty Years Are the Hardest." Andre Charlot has secured the exclusive West End theatre rights in this excellent number, which, incidentally, is on Fred Duprez's list also.

A Wooton Winner.

Vera Wooton's new song, "I Wonder What He'll Do on Saturday Night?" is a winner beyond the shadow of a doubt. Produced for the first time at Hammersmith Palace, it drew five curtain calls for Miss Wooton, who deserved every ounce of praise accorded her. Maurice Scott and J. P. Long are responsible for the number.

"Old Pal" Again!

We hear glowing reports of the work of J. Alexander's Grand Opera Singers in "Old Pal." This number has forced its way to the front on account of its sheer merit. Mr. Alexander's company have taken up John Openshaw's "Dream Rose" ballad also.

An Enthusiastic Feldmanist.

We refer to Fred Grainger, now playing juvenile lead in "The Wheel of Fortune." Mr. Grainger has good material in "That's How I Believe in You," "I've Got a Notion," and "The Sheik," and displays versatility and charm in the presentation of his "Big Three."

Another Triple Triumph.

In "Mississippi," "Smilin' Through," and "Crooning," the Royal Dominion Singers excel. Their balance, blend, tune and general artistry are a credit to all concerned.

ISABEL SCOTT.

Big Ballad Success.

"Roll on, Beautiful World," has attracted the particular attention of vocalists on the look-out for a real big thing in ballad connection. Among the latest to take up "Roll on" are Dario and Esmee.

Drawing Artistic Bow.

Carrodus, whose violinistic activities are so well known and admired, features the best in "Crooning," "Mammy's Arms," and "Down the Trail."

Attractive Double Turn.

One of the most finished acts on the halls at present is that of Barker and Wynne. They were at the Empire, Dublin, last week, and, as usual, found everybody highly appreciative of their artistic efforts. This programme included "Some Day You'll be Calling for Me," "I'm Gonna Get Married," and "Keep on Smiling."

In Character.

Dressed as a street urchin, Hilda Ammo sings "Old Pal," and reports: "*It's a winner every time, every verse, every chorus!*"

One Touch of Feldmanism Makes the Whole World Sing.

London: Printed for the Proprietors of "The Era," 35, Wellington Street, Strand, W.C., by Fleetway Press Ltd 3-9, Dane Street, High Holborn. Wednesday, April 19, 1922.